

Saito

Traditional

Aikido

SWORD · STICK · BODY ARTS

VOL. 5 TRAINING WORKS WONDERS

TRADITIONAL AIKIDO

VOL. 5



by Morihiro Saito · 8th dan



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Traditional

AIKIDO

SWORD · STICK

AND BODY ARTS

VOL.5

**TRAINING
WORKS WONDERS**

MORIHIRO SAITO

Written by Morihiro Saito
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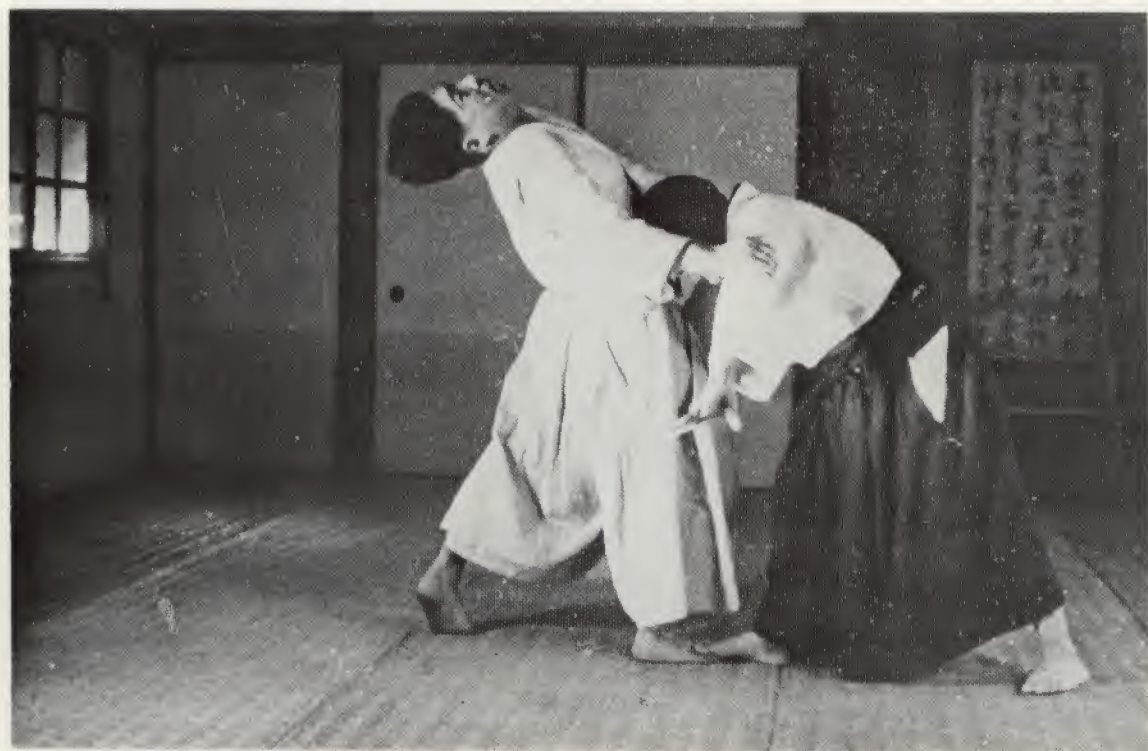


ありし日の開祖 植芝盛平翁
The Late Founder Morihei Uyeshiba





ありし日の開祖 植芝盛平翁
The Late Founder Morihei Uyeshiba



まえがき

私は今まで公開した多数の技を、伝統的にどんな方法や順序で稽古を進めてきたかを述べるために本書の筆をとることにした。それは又、私の合気道に対する責任であると思う。

初心者が次第に高度な技に進む時、その過程で基本を誤っていたり、省略している場合には、行々壁に突き当ることは必定である。それ故に稽古の方法と順序は非常に大切なことと云わねばならない。特に基本技だけを繰り返し稽古している時には自分の動作の間違いに気付かなくとも、ひとたび応用変化に発展させようとする時には、それが出来ないからよく判る筈である。

本書第五巻では、多数の読者のご要望により、「多人数掛け」についても触れることにした。しかし、合気道は常に多人数に対する技であるから、むしろ其れは参考に供する程度の紙幅にとどめることにしたのである。

もっとも、私が多数の技を公開したと申し上げても、それ自体ほんの一部分に過ぎない。あくまでも技を生み出す「武産合気」の一環として、「剣・杖・体術の理合」を一通り紹介してきたものである。読者の工夫する余地を多分に残しつつ、本書第五巻をもって完結させて戴くことにする。

昭和50年10月吉日

茨城道場にて

斉藤 守弘

第一四號

證

後志齋藤守弘殿

右者今般合氣道
八段ヲ允可ス

昭和十二年十一月二十三日

財團法合氣會

合氣道主植芝盛平

▲八段の充可状

▲ The author's eight-dan (grade) certificate.

奥儀

後志齋

齋藤森造

今般合氣道三段ヲ允可ス

昭和十四年二月三日

合氣道主植芝盛平

齋藤森造殿

▲入門後三年、三段で早くも奥儀を伝授された著者の允可状

▲ The certificate for the author who was initiated in the intricacies of Aikido only three years after knocking at the door of the art. He was then a three-dan holder.

FOREWORD

October, 1975

In volume 5, I felt prompted to give an account of the methods and sequence of training employed traditionally in mastering many of the Aikido techniques which have been dealt with in the previous volumes. It seems to me that I owe this task to Aikido.

If the beginner errs from or skips the basic rules in his progress to advanced stages of the art, he will inevitably find himself up against the wall at each stage. For this reason, the methods and sequence of training are truly important. While practicing only basic techniques over and over again, errors in the trainee's movements could go unnoticed. Such possible errors, however, become apparent and prove a hindrance when he tries to apply basic techniques to varied forms of exercise.

I have included in this volume a section on "techniques against group attack" to meet the request of many readers. Let me remind you, however, that Aikido has always been an art against a group attack. Consequently, rather limited space was allotted to this self-evident subject.

Throughout the previous series, I introduced a number of techniques but they are only a drop in the unlimited ocean of Aikido. The introduction of these techniques was meant only to outline the "Coordinated Relationship Between Ken, Jo, and Taijutsu" as part of "Takemusu Aiki", an art which proliferates an unlimited number of techniques as Divine will sees fit. The current series will be concluded with Volume 5, leaving plenty of room for the readers to pursue Aikido on their own.

Morihiro Saito
Ibaraki Dojo

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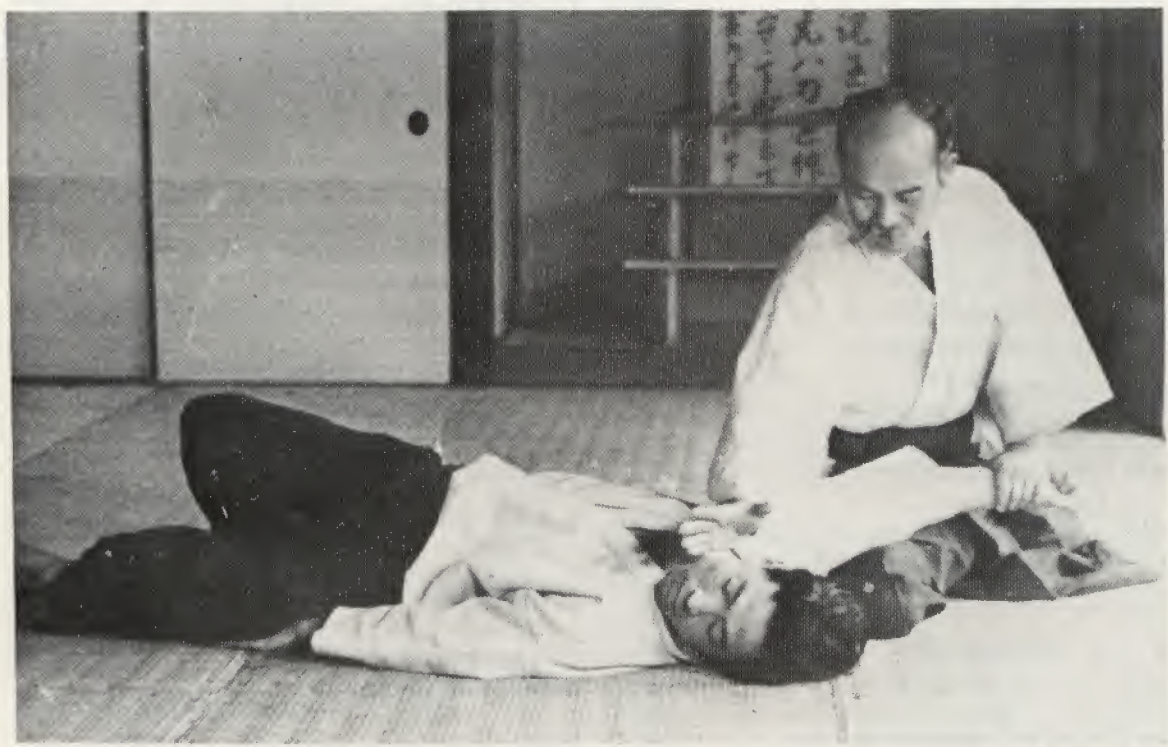
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ありし日の開祖 植芝盛平翁
The Late Founder Morihei Uyeshiba



CHAPTER

1

章

IDENTITY OF AIKIDO AS A MARTIAL ART

合気道とは如何なる武道か

1. 合気道の本質

明治16年12月14日、合気道開祖植芝盛平翁は現在の和歌山県田辺市に生まれた。(この日を記念し毎月14日、合気神社、茨城道場では植芝吉祥丸道主を主宰に月並祭を行っている)。7才にして四書五経に親しみ、10才で参禅、後に幾多の武術を極めた。人並すぐれた頭脳と持ち前の努力により、「合気の道」「合気柔術」「合気武道」の経緯を経て昭和17年、59才で「合気道」を称えるに至った。

これらの名称の移り変りは、心・技両面の発展の発露であったと思われる。殊に岩間の野外道場(現茨城道場)に於て「合気道」を唱え、合気大神を祭っての修業と苦心は、合気道を一層奥深くし、武道界における確固不

動の地位を築きあげたものである。

昭和21年、私が入門した当時は、昼夜を問わず技の整理に余念なき時期であった。合気道が完成する時期に開祖にめぐり合えたことが、私は今更ながら仕合わせに思われるのである。

さて、合気道とは幾何なる武道か、私なりにその本質を述べてみることにする。

絶対不敗の武道

歴史が物語るように、洋の東西を問わず人類は闘争に明け暮れてきた。いろいろな時代に、そして正義の名のもとに、綿々と繰り返

1. Essence of Aikido

Old Master Morihei Uyeshiba, the Founder of Aikido, was born in Tanabe City, Wakayama Prefecture, on December 14, 1883. In commemoration of this day, a festival, presided over by present Master Kisshomaru Uyeshiba, is held on the 14th of every month at the Aiki Shrine of Ibaraki Dojo. The Founder took to the Nine Chinese Classics at the age of seven, started Zen practice at 10 and mastered a number of martial arts later. Endowed with extraordinary brains and a man of effort by nature, the Founder created a martial art named "Aikido" in 1942, when he was 59, after traversing such milestones as "Aiki-no-Michi" (Road to Aiki), "Aiki Jutsu" and "Aiki Budo" (Aiki Martial Art).

The successive changes in the names of the art he sought after graphically reflect the growth of his mental and technical attainments. It is particularly worthy of note that the Founder imposed on himself superhumanly vigorous training and mental exercises at the open-air Dojo at Iwama (present Ibaraki Dojo), chanting "Aikido" and enshrining the Great Aiki Deity. His Iwama experience added greater depth to Aikido and

rendered its position firm and secure in the world of martial arts.

In 1946 when I was admitted into Aikido, the Founder was engrossed, day and night, in consolidating the techniques he had developed. I feel it was quite fortunate of me to come into contact with the Founder at a time when Aikido was on the threshold of consummation.

Now, I will try to explain what kind of martial art Aikido is and its essence.

● Invincible martial art

As history illustrates, mankind throughout the world has been involved in constant struggles. These struggles have been repeated without intermission in all the ages and curiously enough, "under the name of justice". Struggles arising from an outburst of militant instincts, struggles for higher positions and greater power and struggles generated by ideological differences. They combined to fill the world with enmity and hatred, turning it into an interminable scene of deadly strife and bloodshed. There was always the need for invincible martial strength because the struggles tended to expand beyond any hope.

The martial pursuits in Japan were not free

されてきた。闘争本能にもとづくもの、地位や権力にまつわるもの、イデオロギーの相違によるものなど、敵対感と憎悪が充満し、果てしなく続く修羅の世界を形成していた。そして常に絶対不敗の武力を保持せんが為に、闘争は拡大傾向を示すに至った。

わが国の武術も例外ではなく、しかも、次第に政治問題から離れ、背景が純粹になり、武術は武道として独立することになる。強くなりたいたいという個人の願望は純粹に育てられる。

武道は日本の伝統ある闘技を土台に存続してきたが、その長い歴史にも関らず人間の編み出した武術には、何流を問わず欠点を有するものである。それを補うものが精神力であって、この要素は今も多分に重視されている。日本の武道を武道たらしめたのも、その精神力を養うところの宗教に負うところ大である。

しからは「合気道は絶対不敗の武道である」

from the world of struggles. These pursuits, however, gradually became independent of political involvements and have been sublimated into martial arts. The desire of individuals to become stronger has thus been given a sublimate environment for growth.

The martial arts have been in existence on the basis of Japan's traditional combat techniques. Despite their long history, the martial arts devised by man have inherent deficiencies regardless of what schools they belong to. An element which is considered important to make up for the deficiencies is spiritual strength. Japanese martial arts owe their essence a great deal to religions which cultivate such spiritual strength.

"Aikido is an invincible martial art". Does it mean that the art calls for a return to the old world where power meant every thing? No, that is not the case. Aikido founded by Morihei Ueshiba was aimed at drawing forth the natural latent qualities of individuals in terms of mental attitude and techniques. In other words, Aikido is an art designed to cultivate the mind and techniques without running counter to nature. Body movements governed by a down-to-earth principle of nonresistance, coupled with a mental attitude of relinquishing disputes, contribute to the accomplishment.

という場合、昔に帰るのかという其うではない。開祖のうちたてた合気道は、心技両面に渡って人間が自然に備わっている自己の能力を引き出すことにあった。すなわち自然に逆らわず、争わぬ心、無抵抗主義に徹する動きにより、共に鍛え上げるの道である。

大気を身体一杯に吸い込んで、自然と一体となる時、気力は身体に充満し、想像できぬ程の呼吸力（靈力）を発揮する。合気道はこの自然の力を発揮させる道である。争わぬ心と技が、自己の能力を最大限に引き出す必要不可欠の条件となるのである。これこそが、合気道を絶対不敗の武道たらしめるものである。

開祖は稽古の折、我々を相手に「さあ、打って来い！」と道場の真中に立たれる。木剣を振りかぶった一瞬、開祖の剣先が喉元に来ていて打ち込めない。それでも無理に打ちこむと後に立っている。その早いこと神業の如

Fill your body fullest with the air of the universe and merge with nature. You will find your body replete with Ki (Spirit) power and ready to impart abdominal breath power (supernatural power), the intensity of which is beyond human imagination. Aikido is an art which induces a full display of such natural power. The mind and techniques divorced from strife are the indispensable prerequisite to bringing forth individual qualities to the fullest extent. This makes Aikido an invincible martial art.

While in a training session, the Aikido Founder would stand in the center of Dojo (training hall) inviting a trainee to strike at him. The minute the trainee swung his wooden sword over his head to deliver the strike, he found the tip of the Master's sword poised menacingly against his throat. Held at bay, the trainee would make a desperate attempt to strike at the Master, the Master vanished. He had moved with a divine speed and was standing behind the trainee. The Master's movement was natural enough and its speed did not appear to the spectators as great as it actually was.

The Founder was quoted as saying: "All I have to do is stand with my back facing the opponent. If the opponent tries to strike at me, his will to strike will hit and hurt himself. I am

しである。開祖の動きは極く自然なものであり、周囲の人はゆっくり動いたと見るのである。『私はうしろむきに立っていればいいのです。相手が打ってくれば、打とうという自分の想いで自分自身を打ってしまい、傷つけてしまうのです。私は宇宙とひとつなのです。私には何物もない。立てば相手は吸収されてしまうのです。植芝の合気道には時間もない。空間もない。宇宙そのままだけなのです。これを勝速日ふちはやひといいます』

生前の開祖は、このように道場で説明されながらそれを実証して見せた。まさに驚ろくべき武道であるといえよう。絶対不敗の武道たる合気道は、武術の不足を精神力でカバーするだけではなく、技そのものが争わぬ心を実証しうるだけの説得力をもって「我」の強い我々に迫ってくるのである。合気道は、このように良い意味で「絶対不敗の武道である」と云える訳である。

integrated with the universe, I possess nothing. When I stand up, I absorb my opponent. Uyeshiba's Aikido knows of neither time nor space, it is the universe itself. This state of affairs is called "Kachi-haya-bi".

The Founder, who passed away in 1969, used to demonstrate Aikido performances at Doji while making his esoteric commentary on the art. His demonstration illustrated that Aikido is an astounding martial art which defies defeat under any circumstances. Aikido possesses the necessary spiritual strength covering the deficiencies witnessed in unsophisticated martial arts. Its techniques, by themselves, provide the evidence that Aikido reflects the strife-free mind. They are convincing to such a degree that even strongly ego-oriented individuals are bound to be impressed. Aikido thus deserves the description of "an invincible, yet virtuous martial art".

● Spirit of Aikido

It is a well-known fact that matches are prohibited in Aikido. This is because Aikido has inherited a number of lethal techniques from its Founder, which render the matches too dangerous an exercise, and also because the art purports

合気道の精神

合気道で試合が禁じられているのは周知の通りである。試合をすることが余りにも危険であるが為であり、危険な技をも伝承し、あらゆる動きに制約を加えないという主旨によるものである。もし規則を設け、危険な技を除外すれば、それは最早や合気道ではなくなってしまうはずである。すべての技が「当身」中心となり、試合は生命を賭したものとなるか、又は防具をつけたものとなる。そして、体術に限定するか武器を用いるのか、といった問題も出るであろう。

例え体術に限定したとしても、受身のとれないのが合気道の技であり、稽古では受身がとれるように投げている。これを試合にした場合の危険性は火を見るより明らかである。合気道をスポーツ化し、競技化するかしなかではなく、出来ないのが真の理由であろう。

to place no restrictions on every conceivable movement. If the rules are set and dangerous techniques are excluded from the matches, Aikido undoubtedly will lose its raison d'être. If the matches are to be held, all the techniques will have to be scaled down to those consisting mainly of Atemi or the contestants will have to either stake their lives or wear protective gear. A question also arises whether the form of the competition should be limited to empty-handed techniques or should also include the use of weaponry.

Even if only empty-handed techniques are allowed, the techniques inherent with Aikido are too terrific to make Ukemi (rolls and somersaults in defense) possible. True, such Ukemi against throwing is made possible deliberately in training sessions. However, execution of techniques becomes uninhibited in matches and the dangers involved are rather obvious. The answer to the question of why Aikido is not identified with a sport or a contest is simple. To make the art like that is impossible for the reason mentioned earlier.

The Founder described the movements of Aikido as the "materialization in minute detail of the movements of Heaven, Earth and other aspects of Great Nature". If the system of a

“天地自然の動きを悉く体现する。”と開祖の云われた合気道の動きに、試合制を導入すれば規則という枠をはめてしまうことになる。体育科学に頼って試合制を導入したり、西洋流の勝つか負けるか黒白つけたがる風潮は、今後の武道にとってはマイナスの面が出てくるであろう。

今ここに合気道を学ばんとすれば、先ず第一に以上の精神を理解していただきたいのである。強くなりたいたいという願いは誰しも持っていて、鍛練上ひじょうに大事なことはあるが、それを試してみようと思う心が起きたら、早く克服すべきである。それは己れに克つことであり、体得した技を信じ、黙々と稽古にうちこむ者が最後に強くなる人である。

『合気とは敵と闘い、敵を破る術ではない。世界を和合させ、人類を一家たらしめるものである』。開祖は合気道をこのように説明されたが、これは合気道を通して己れの使命を悟

match is introduced in an art of Aikido nature, the movements inevitably will be restricted within a frame work of rules. Introduction, of such system in keeping with gymnastic science and the western tendency to believe in “Win or Lose” concept will prove a minus to future martial arts in some respects.

Aikido beginners are urged to understand, first and foremost, the spirit of the art explained above. Everybody has a desire to be strong. Such desire is quite important in the process of training. However, if the trainee is tempted to try out how strong he has become, such temptation must be overcome immediately. By so doing, he will gain command of himself. Those who have infinite faith in the techniques acquired and continue their training assiduously will win the final victory as strong individuals.

“Aiki is not the art to fight and vanquish the enemy. Its aim is to bring peace and harmony to the world and unite mankind as one family”, this is the way the Founder defined Aikido. The spirit of Aikido, as he put it, calls on people to become aware of their respective missions in life, help each other to accomplish the missions and get mankind together as one united family. Such spirit is reflected on the stone monument along the path to the Aiki Shrine. The epitaph reads:

り、互いに助け合ってそれを全うし、人類を一家たらしめる、という合気道精神を説いたものである。それ故に合気神社の参道には、
「美^{うれ}しき 此^{あめつち}の天地の御姿^{みすがた}は

主^{ぬし}の作りし 一家なりけり」

という石碑が建ち、今尚、開祖の人類、自然を愛する心を参拝者に向けて見せているのである。

要するに此の世の中を良くするのも悪くするのも人間である。『この世は神の世であり、人間は神の子である。そしてこの肉体は神の生宮である』。自己を磨き、人間は人間として与えられた使命を果たしてゆけばよいのである。

合気道はその羅針盤として人の能力を引き出し、各々が自分の使命を悟り、全うすることに努力する道である。斯くて人類は一家の如くになり、争いは止み、交友関係を維持し続けることができ、平和を保持できるという教えである。

“The heaven and earth look so serene and beautiful. This Universe has revealed itself as a family created by the omnipresent God ... Morihei Uyeshiba”

This is the Founder's ode to Aikido which still imparts to the visitors to the Shrine his affection for mankind and nature.

It is up to human beings to make this world a better of a worse place to live in. The Founder pondered:

“This world was created by God, man is but his child, and God dwells in our body”. In other words, man is required to keep training for a finer self and carry out his ordained mission.

Aikido functions as a compass in guiding people in the direction of digging out and developing their intrinsic qualities, as well as striving to accomplish their missions with a sense of enlightenment. According to the Aikido precept, if people live up to this doctrine, mankind will be united as one family, strife will cease, friendly relations will prevail and peace will be preserved.

The spirit of Budo (martial art) is extremely lofty and far-reaching. Complete grasp of the spirit in a man's lifetime is impossible. It is particularly significant, therefore, to hand down Aikido to wider circles of posterity.

武道精神は極めて遠大である。それが人の一生で実現できるものでもなく、それ故に合気道を広く後世に伝えることに、格別の意味が持たれるのである。

『合気は愛氣に通ずる』と開祖は云われる。山川草木、禽獸魚虫類にまで、その処を得さしめ、共に楽しむという大愛の精神が、『悪を悪として切らず、善に導く』思想を生み、人類を一家たらしめて行くのであろう。

合気道としての要件

合気道を合気道たらしめるに必要な条件がある。よく合気道は柔道と空手を合わせたものと云われるが、そんな単純なものではない。

目に見えないところの条件は、先ず第一に気を合わせることである。この「合気」という言葉の意味を自然界に当てはめれば、天の気、地の気が交流し、森羅万象（目に見える

もの見えないもの総べて）を生み出し、育てることである。又、人間に当てはめれば夫婦が和合し、兄弟姉妹が生れるように、自然の神秘が「合気」である。

「合気」の原則に従い気結びの状態を生み出すことができれば、目に見える肉体と肉体との関係においては調和を保ち、千変万化の技を生み出すことができる。

第二は△法である。構えは半身の姿勢をとり、多人数に対してはいずれの相手の側面にも△に入ることが出来る。そして一重身（裏三角）となっておさめる。

△に入り、○く捌いて□におさめると口伝にはあるが、あらゆる動作の中で、この△が崩れることはないのである。

自然な動作は、常に定規で計ったように正確なものでもない。足の位置が裏三角になっていなくても、腰（胴）をひねって体をかわしていれば充分である。

“Aiki is equal to love for the Universe”, stated the Founder. Underlying this statement is the spirit of an all-embracing love for nature and animals, letting them enjoy their full lives in harmony with human environment. Such spirit gave rise to the thought that “even evil should not be treated as such beyond salvation but should be converted to good”. Binding mankind as one family is thus made possible.

● Requirements of Aikido

There are requirements which make Aikido what it is. It is often said that Aikido is something like a combination of Judo and Karate, Aikido is not that simple.

The “intangible” part of the requirements is, first of all, the blending of Ki (Spirit). The word “Aiki”, when applied to the world of nature, means the interchange of Ki between heaven and earth which procreates and nurses both the tangible and intangible of the Universe. Aiki, when applied to human society, signifies the mystery of nature as represented by the harmonious mating of man and woman and the subsequent birth of their children.

If a state of Ki-musubi (Ki knotted up) is

brought into being in accordance with the principle of “Aiki”, mutual harmony is maintained in the tangible area of your body versus your partner's, leading to the proliferation of a great multitude of techniques.

The first requirement of Aikido is, as stated above, “Aiki”. The second requirement is the “△ footwork pattern”. Assume your posture obliquely and in the case of a group attack, you will be able to get to the side of each attacker in the △ footwork pattern. Conclude your movement with “Hito-e-mi” (reverse triangular) posture.

The Aikido movement may be summed up as follows, according to the secrets of the art orally bequeathed by the Founder:

Enter the sphere of the opponent triangularly (△), handle him circularly (○) and get it over with squarely (□).

The △ footwork pattern balances out the Aikido movement.

Natural movement are not always as precise as determined by the ruler. Even when the position of your feet is not exactly in keeping with the reverse triangular pattern, the opponent can sufficiently be brought under control if you twist your hips (torso) appropriately to deflect his attack.

A detailed account of “Aiki” and the “△

合気道の要件として、「合気」と「△法」の二つを挙げたが、詳しくは第二章以下で述べることにしたい。

合気道は鏡

合気道は武道であり道である。道は遠くまで続いて果しがたい。しかし、身近にあり足もとに在る。道に立つ者は何時も道の始まりに立っていることを知るべきである。つまり常に初心を忘れず、「道に達した」と自惚れることは禁物である。

道とは人として生きる上での必要な不文律であり、合気道を通してそれを悟ることは、大切な人生訓を得ることになる。合気道を知るとは、このような道を知ること以外にない。社会生活の中でそれを実践することが、即ち、人の使命を全うすることになる。道は難かしく考えると難かしいものにな

るが、足元の現実に目をむけて、気付いたことから始めれば難かしいものではない。

現代は複雑な社会を構成していて、ひとりひとは1個の歯車に過ぎず、ともすれば自分だけを見つめて社会全体を考えなくなりがちである。不平不満も出てくるであろう。然し、少くとも道に入っているものは己れの使命を果し、社会におしつぶされない自分になることが必要である。

合気道を通じて己れの道を見出し、不平不満のない安心立命の境地を得ることができれば、合気道を創始した開祖もきっと喜ぶことであろう。私はこのような生活を「実りある生活」と考え、子から孫へと伝えてゆきたいのである。

つまり、合気道を知るとは自分を知ることであり、それ故に合気道を鏡として戴きたいのである。合気道の本質は自分の足元にあり、ということを知るべきであろう。

footwork pattern” — the two major requirements of Aikido — will be given in the second and subsequent chapters.

● Aikido is a mirror

Aikido is a martial art seeking after truth. The way to truth is interminably long. Paradoxically, however, truth is not far away. It is “right at your feet”. Those pursuing truth should know that they are always at the beginning of their endeavor. In other words, they should always remember the modest spirit and behavior of beginners they once were and refrain from indulging in the self-conceit that “they have already completed their pursuit”.

Truth is an unwritten law governing human life. Gaining an awareness of such truth through Aikido is a valuable lesson of life. To get to know Aikido is equal to getting to know such truth. Seeking after truth in social life is an endeavor to accomplish one's ordained mission in life. Truth may sound difficult to attain if interpreted complicatedly. It is not all that difficult, however, if you turn your eyes to the immediate surroundings of reality and start with what you can do in ascending the ladder of truth.

We live in a modern, complicated society. Each one of us is but a cog-wheel of society. We tend to be too self-centered to pay due attention to society as a whole, and dissatisfactions and complaints are brewed. But those who have stepped into the path of truth are required to accomplish their individual missions and become enlightened selves above the overriding pressures of society.

The Founder of Aikido would be most pleased if his followers discovered their own paths to truth and could live in a divine world of peace and calm transcending earthly discontent. I regard such a way of life as a “fruitful life” — the kind of life I wish to have our posterity inherit.

In summary, to get to know Aikido is to get to know yourself. I want you to consider Aikido your mirror. You should remember that the essence of Aikido lies “right at your feet”.

2. 戦後の合気道

合気神社と岩間の野外道場

現在の茨城道場は昭和16年、開祖ご夫妻が東京から引越してこられ、「野外道場」という名目で設置したものである。昭和21年、私が入門した当時は、2万坪を越える敷地はクヌギ林であり、点在する合気神社、道場、畑はその場所さえ判りにくい程であった。地元の人も内状が判らず、近寄ろうとはしなかった。

当時の稽古を思い出してみても、開祖が何故岩間に移って来られたかその心境を伺うことが出来るのである。

野外道場という名目で建てられた36畳の道

場は、正面の祭壇の前に3畳の畳が敷いてあるだけで、あとは板の間であった。稽古の前には釘の頭を打ちこんでおかねばならない。

この道場での稽古は、例えば片手取りの稽古を始めれば、毎日タタ、次から次へと片手取りの技を続けた。立技はまだしも、座り技の1週間はひどいものであった。膝の皮がむけ、膿んで板の間にくっつき、開祖の長いお話の後には、立ち上るのに一苦労するのである。正座することもまゝならず、左右に身体をゆすると後列の先輩から拳骨が飛んでくるといった有様である。従って入門者も増えず、増えれば減すことを考え、いよいよ厳しいものとなった。しかし、開祖の初心者に対する指導

2. Aikido in postwar years

• Aiki Shrine and open-air Dojo at Iwama

The present Ibaraki Dojo was set up as an "open-air training school" in 1941 when the Founder and his spouse moved over there from Tokyo. In 1946 when I was admitted into Aikido, the site of the Iwama Dojo with an area of more than 20,000 tsubo was just a forest of Japanese oak trees, dotted with the Aiki Shrine, Dojo and a farm. The location of the Dojo almost eluded detection. The local neighbors had not the foggiest idea of what was going on inside the Dojo and would not dare approach it.

When I recall the way the training was conducted at that time, I can conjecture the frame of mind the Founder was in, which prompted his move to Iwama.

The Dojo had space for 36 mats but actually, only a three-mat tatami was laid out facing the front altar, with the rest of the space consisting of a wooden floor. To avoid getting hurt, the trainees had to hammer down the top of some of the protruding nails into the floor prior to

starting their training. The training in the Dojo featured a dogged repetition of one particular exercise. If, for instance, Katate-dori (One hand held) exercise is taken up as a subject of practice, that particular exercise was repeated everyday in one variation after another. A standing exercise, no matter how often it was repeated, was endurable enough. But it was a different story with a sitting exercise. The week-long repetition of a sitting exercise was a hellish experience. The knee skin would peel, fester and stick to the floor. After listening to the Founder's long speech in such a physically tormenting condition, we found it extremely difficult to peel ourselves off the floor and stand up.

It was too excruciating to remain seated upright during the speech, too. When we swayed our body sideways to seek a moment of respite, the fists of our seniors in the rear rows would descend on our heads in admonitory fury. Such Spartan discipline and training continued unabated, discouraging a further increase in the number of those admitted into Aikido. Any such increase was chopped off by still harder training. But the Founder himself was very kind and obliging in providing guidance for the beginners. He would personally come into contact with each beginner and teach what to do. The training

は大変親切なもので、一人々々手をとって教え、初心者を中心に稽古をされたので、自然と基本技が繰り返されることになった。

開祖は毎朝欠かさず合気神社と道場正面の神前にお給仕し、祝詞を奉上し、四方の神々を拝しておられた。この声は1[※]先にまで届いた程である。この毎朝の礼拝はおよそ1時間半から2時間続けられた。

岩間の野外道場での開祖の生活は常に神と共にあり、合気道の産みの苦しみを我々は目の当りにしたのであった。苦しかった毎日の稽古は、開祖が戦前からの技を整理し、合気道を一層奥深い豊かなものとする為の、避けて通ることの出来なかった過程としてうなづけるのである。

当時から岩間では、剣、杖、体術のすべてに渡って修練が続けられ、今も我々はその伝統を守っている訳である。

focused on the beginners. As a natural consequence, emphasis was placed on repeated performance of basic exercises.

The Founder would wait on the Aiki Shrine and the Deity enshrined in the front area of Dojo every morning without fail, reciting a Shinto prayer and bowing in worship to the deities in all quarters. His voice was reported to have traveled over a range of one kilometer. The morning ritual lasted one hour and a half to two hours every day.

God always reigned in the life of the Founder at the open-air Dojo at Iwama. We were eyewitnesses of his throes in giving birth to Aikido. Everyday training gave us a pretty hard time but was understandable as the inevitable process the Founder had to go through in consolidating the Aikido techniques dating back to prewar days to give the art greater depth and a wider variety.

The Iwama training at that time ran the whole gamut of Ken, Jo and empty-handed exercises. This tradition has continued to be upheld to date.

● From “Aiki Budo” to “Aikido”

Before taking its final shape, Aikido used to

「合気武道」から「合気道」へ

合気道が完成される以前は、前述した通り「合気柔術」や「合気武道」と呼ばれていたが、「合気道」になってからの技は、総べてに渡って違っている。現在の大東流合気柔術とも本質的に異っている。

「合気武道」から「合気道」への脱皮は、合気道が新しい武道として生れたことであり、過去の技とは全く違っている。呼吸法ひとつとり上げても其のことは理解できるのである。開祖はこの点を非常に強調しておられた。「合気道」となってからも少しずつ技は変ってきた（例えば第三教裏技）。常に開祖に接していなければこの変化に気がつかない。だから例えば戦前戦後を通して、絶えずこの流れを謙虚な気持ちで学びとうとしておられた山形県支部の白田林二郎師範の態度は、

be called “Aiki Jujitsu” or “Aiki Budo” as mentioned earlier. The techniques in present Aikido differ from those in the preceding art in every aspect. They are essentially different from the techniques in “Daito-ryu Aiki Jujitsu”, too.

The growth from “Aiki Budo” to “Aikido” signifies that Aikido has come into being as a new martial art, marking a complete departure from the past techniques. Kokyu-ho (Abdominal breath power method), for instance, illustrates this point, on which the Founder lay great emphasis. Even after “Aikido” assumed its present identity, the techniques have been undergoing subtle changes as seen in the case of Dai-Sankyo (Arm twist) Ura-waza (Turning technique). Such changes, however, go unnoticed unless the trainee constantly keeps in touch with the Founder. In this respect, the attitude of Rinjiro Shirata, instructor at the Yamagata Prefectural Branch of Aikido, who has been quietly studying the stream of such changes throughout the prewar and postwar years, serves as an exemplary case for us.

The kaleidoscopic techniques devised by the Founder accord with the rules of nature, thus leaving no room for vulnerability. None of these techniques were fashioned haphazardly or at his own will. Aikido, in its perfect form, allows the

我々の模範とするところである。

開祖の千変万化の技は、自然の法則に従っているから一分の隙もない。いわゆる自己流の変化や、勝手に作り出したものではない。指1本の動き、腰ひとひねりからも、法則に従って自由に技が湧き出てくるように合気道を完成させたのである。この妙を再現できる人が現在何人いるであろうか。

私が後世に残すべき合気道とは、開祖の云われた「武産合気」でなければならないと思う。汲めども々々尽きない泉である。技を生むとは、言葉を替えれば「武」を「産」むのである。

剣には「松竹梅の剣法」がある。剣の3つの性格は互いに独立し、そして互いに結び合って変化する。その基本形が組太刀となっているのである。それらは総てに渡って体術に應用され、合気道を益々奥深いものとしている訳である。

movement of even one finger and a twist of the hips to lead freely to subsequent techniques in accordance with the rules of nature. I just wonder how many of the Aikido practitioners can reproduce such miracle of the art now.

I have no doubt in my mind that the kind of Aikido I should bequeath to posterity is what the Founder called "Takemusu Aiki", which is like a fountain of techniques which never goes dry. In other words, producing techniques means "begetting martial inspirations and strength".

Ken has three characters called "Sho" (Pine), "Chiku" (Bamboo) and "Bai" (Plum). These characters are independent of each other and yet are linked up together to produce variations, the basic form of which is Kumi-tachi (Matching exercise). All of the Ken techniques are adaptable to Taijutsu (Empty-handed exercises), adding depth to the dimensions of Aikido. Aikido is said to have been perfected in the postwar period (after 1945) on the basis of various martial arts with a history of several hundred years.

● Diffusion and growth of Aikido

In the decade starting with 1955, Aikido began to find its way into the populace through

かくて合気道は、数百年の伝統ある武術を土台に、戦後（昭和20年以降）完成されたと言われているのである。

合気道の普及と発展

昭和も30年代に入ると一般愛好者にも演武会を通して普及されるようになった。一般公開を厳禁していた合気道が、一転してその門戸を開き、老若男女、あらゆる階層へと普及していった。その陰には、現合気道主、植芝吉祥丸先生を中心とした合気会の指導者諸氏の並々ならぬ努力があった。海外への普及も早く、昭和36年開祖はハワイ合気会に招かれて、大歓迎を受けている。

開祖は昭和35年に政府から、合気道創始の功をたたえられ、紫綬褒章を贈られている。昭和39年には叙勲。わずか10年間における普及度は、まことに目ざましいものであり、現

exhibition performances. Aikido, which had until then been barred from public participation, took a turn and opened its doors widely for men and women of all ages and from all walks of life. Behind such phenomenon was the extraordinary effort toward a wider spread of Aikido on the part of leaders concerned of the Aiki Association headed by Kisshomaru Uyeshiba, present Master of Aikido. The diffusion of Aikido overseas was soon in coming. In 1961, the Founder was invited to Hawaii by the Hawaii Aiki Association for local demonstration of Aikido. Most enthusiastic reception marked his Hawaiian visit.

In 1960, the Founder was awarded a Purple Ribbon Medal by the Japanese Government for his glorious role in inaugurating Aikido. Four years later, a decoration was conferred on him in recognition of his Aikido accomplishment. The speed with which Aikido grew in popularity during a short span of 10 years was truly remarkable. The foundation of present-day Aikido was thus laid.

The current Aikido population is estimated at 900,000 the world over. Aikido is expected to keep expanding in population and take a firmer root not only in Japan but also in other countries of the world.

在の合気道の基盤が築かれたのであった。

現在、合気道人口は90万人と云われている。今後も国内は勿論、海外への普及は一段とその輪を広げ根をおろしてゆくことであろう。

弟子の務め、指導者の務め

昭和44年4月26日、開祖植芝盛平翁は86才で昇神した。合気道の創始に一生を尽され、その偉業を成し遂げたのであった。私と磯山君がお見舞にかけつけた時、開祖は布団の上に座り直し、一人々々に合掌し、それまでの礼を述べられたのである。我々は心中、ただ涙するばかりであった。誠に武人らしい一生と最期であった。

早いもので、それから5年を経過した。最近では開祖の名前を知らぬ学生も現われ、合気神社の存在を知らぬ者も多い。

開祖に接した我々は、絶えず開祖を研究し、

それを伝えなければならないことを痛感するのである。開祖は我々の胸中に今も生存し、叱咤激励している。開祖を忘れた時には、この声も聞こえなくなり、奥深い技の1つ々々も忘れ去ってしまうであろう。指導者は、開祖の研究を続けなければならない。未だ解き明かせない疑問を解く為にも。そして、開祖直伝の技は、口伝と共に、正確に伝えることを務めとしなければならぬ。

教わる者も又、同様の心得が必要であろう。指導者は、良き指導者を確実に生みだすことに全力を上げ、地味に、そして着実に養成することが肝要となろう。それが、真の合気道の普及を意味するものであり、弟子の努め、指導者の務めと思うが如何だろうか。

● Duties of trainees and instructors

On April 26, 1969, Founder Morihei Uyeshiba passed away, he was 86. He devoted his lifetime to inaugurating and accomplishing the great task of consummating Aikido. When Mr. Isoyama, one of the Founder's disciples, and I rushed over to the Master's deathbed, the Master sat on the "futon" mattress, clasped his hands in prayer to each one of us and thanked us for what we had done for him. Our hearts bled with tears rolling down incessantly. It was the unforgettable end of a career martial expert.

Time flies, five years have elapsed since the Founder's demise. There are some students practicing Aikido who even do not know the Founder's name. The Aiki Shrine has also been left to suffer less recognition.

Those of us who were privileged to come into contact with the Founder keenly feel that we must always keep up research on the Founder and hand down his lessons. The Founder still breathes in our hearts and spurs us to harder training. If we forge about the Founder, his voice of encouragement will cease to be audible and one arcane technique after another taught by the Founder will fall into oblivion. The Aikido

instructors must continue their study on the Founder. Such study will help them resolve some of the questions which still remain unclarified. It is their duty to hand down to the later generations the precise replicas of the techniques they learned personally from the Founder, as well as his "Kuden" (Orally bequeathed secrets of the art).

The attitude of the trainees should be attuned to that of their instructors. It is important for the instructors to do everything in their power to bring into being a new breed of good and reliable instructors from among their trainees and bring them up in a steady and sustained program. Such course of development is meant to bring about a genuine diffusion of Aikido. I personally believe that both the instructors and trainees should strive toward this common goal.



ありし日の開祖 植芝盛平翁
The Late Founder Morihei Uyeshiba



CHAPTER

2 章

合気道の稽古法

TRAINING METHODS OF AIKIDO

1. 基本事項

●礼儀は自然に

嘗って私は開祖に、左手から先に畳につき、次に右手をつく座礼について、その必要性を問うたことがある。その時開祖は、「その必要はない。自然な振舞いが最も良い」と答えられた。そして、他流の形だけを真似ることの非を悟して下さった。

自然な振舞いとは、最も用心深いものであり、突瑳の攻撃にも、即座に身をかわせるものであるという。絶えず刀を抜く習慣をつける作法よりも、自然な振舞いによる礼儀作法が、合気道精神に叶ったものであることは、

誰しも理解し得るはずである。

人前を通るのは失礼とされているが、これは足を払われるからであり、畳のへりを歩くなど言うのも、畳に仕掛けがしてあることへの用心である。武道家の礼儀作法は、このように、一つ々が生命をかけた戒めであり、つまらぬところで生命を落すことのないよう、配慮したものである。自然に振舞う礼儀作法こそ、身につけたいものである。

写真は身を躲しやすい座礼を例としたものであるが、これは一般に行われている礼と別段変ったものではない。両手を広げ過ぎると体をかかわして即座に入身になりにくいので、この点に注意すればよいと思う。写真の間合いは、座技の時の間合いである。

1. Essentials

● Natural observation of manners

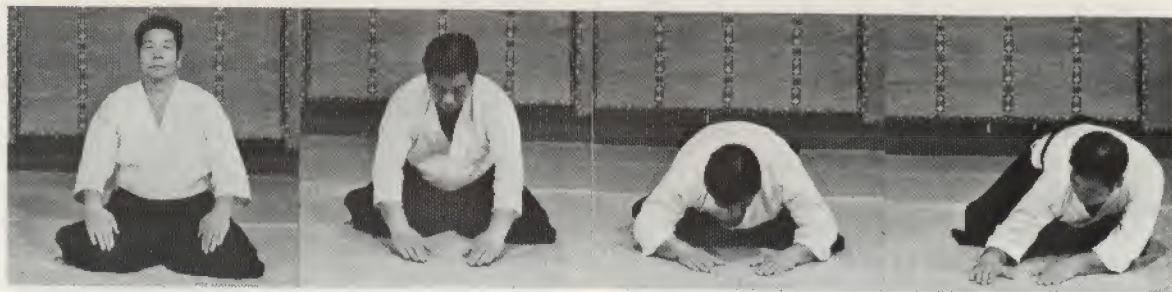
I once asked the Founder why it is necessary to touch the mat with the left hand first, followed by the right hand, in a sitting bow. The Founder replied: "There is no such need. Natural behavior is the best requisite". He also told me not to imitate only the forms of other schools of martial arts.

Natural behavior represents a state of utmost alertness and will allow you to stay clear of a sudden attack. Everybody should be able to understand that manners based on natural behavior are more in line with the spirit of Aikido than those integrated with the habit of unsheathing a sword instantly.

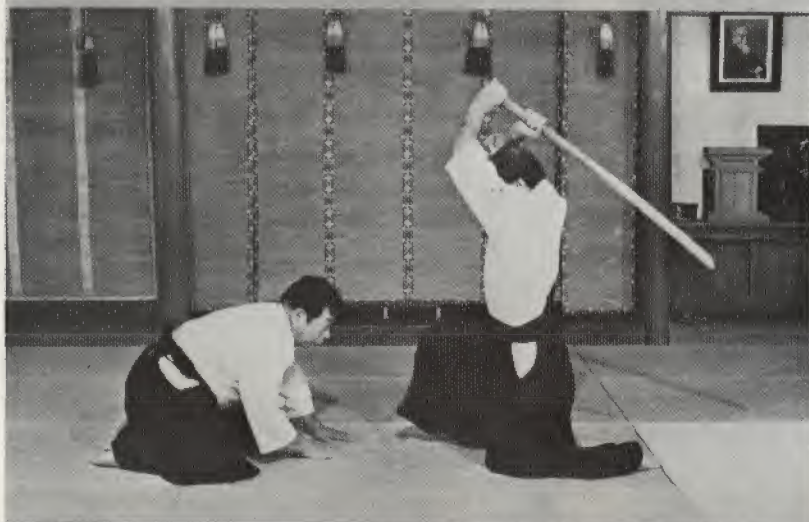
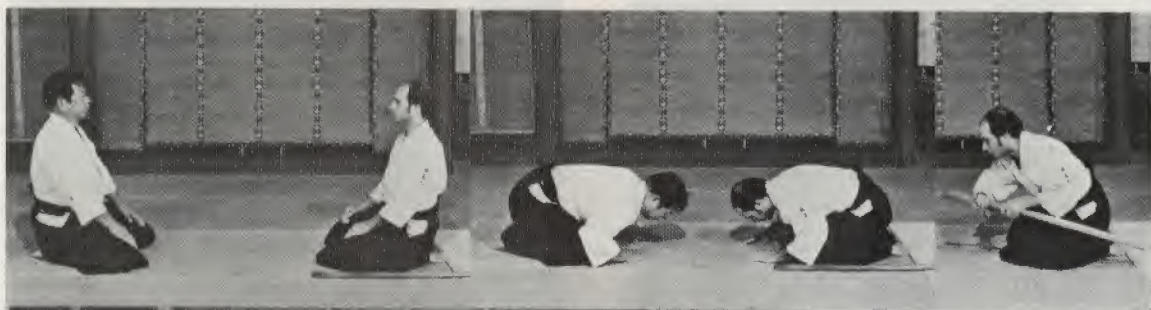
Walking in front of a person is considered ill-mannered. This is because the walker is in danger of being tripped. You are also warned not to walk on the edge of the mat. The reason is that there may be a trap installed in the mat. As illustrated above, every bit of manners observed by martial experts reflects a warning against

dangers to life. These manners see to it that life is not lost under trivial circumstances. One should try to become a man of manners based on natural behavior.

Photo shows an example of a sitting bow which makes an escape from an enemy attack easy. This bowing pattern is little different from the normal way of bowing. Care should be taken, however, to ensure that both hands should not be spread too far, a posture which makes it difficult to maneuver your body and initiate entering techniques immediately. The mutual stance shown in the photo is one assumed in sitting exercises.



▲突瑠に体をかわすことが出来る。



◀身をかわして猫のように
飛びこんでゆける。

◀ You can move your body
sideways and jump into
your partner's side as
agilely as a cat.

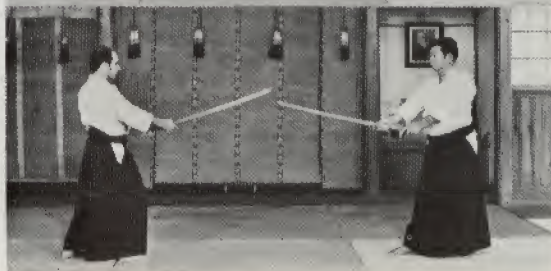
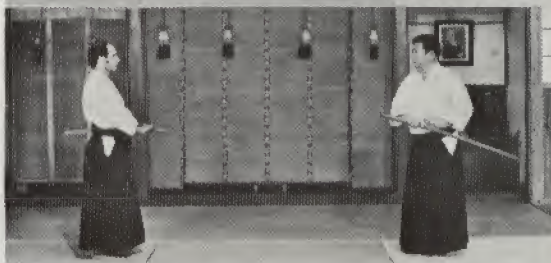
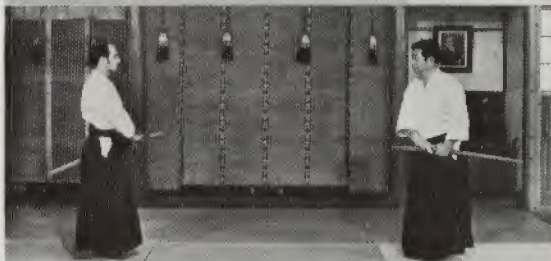
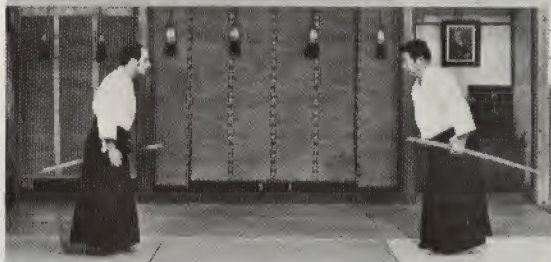
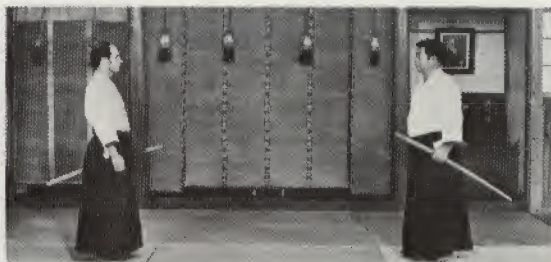
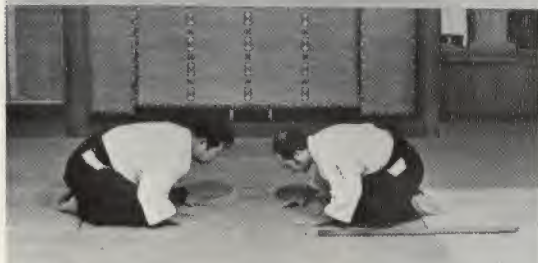


▼ A light nod suffices for a standing bow. After training, withdraw your breath quietly and sheath your wooden sword.

▼ 立礼は軽く会釈するに留め、稽古の後は静かに気を引いて木剣をおさめる。

▼ 例えば座礼から入身になり、攻撃をかわしつつ制する。

This shows an instance of proceeding to an entering technique from a sitting bow and getting the better of your partner while unbalancing his attack.



●構えと間合い

剣の構えは右半身が普通である。体術が逆に左半身となるのは、右足を互いに一步踏み込んだ時に、右半身（相半身の状態）となって触れあう様に、最初の間合いが二歩以上はなれているせいである。

昔から言われている「剣は右肩、体術は左肩」は、上記の間合いをとった上での原則である。相手と触れ合う時には利き腕が活躍するのが当然であろう。右利きが多いのも、自然に心臓をかばう為である。

私は開祖のお伴をしていて、開祖の右手の側を歩いて叱られたことがある。「師範の右手を封ずるな！ お前を守るのは師範の役目じゃ」と。開祖は右利きであった。

合気道の構えは、普通の剣の構えと違ってゐる。既に第一巻でもこの事に触れたが、お

気付きになられた方も多いと思う。第一巻36頁の開祖の構えを見て載くとよく判るが、後に並んで教えを受けている（と見られる）花柳流の人達の構えとは、一味ちがっている。ここにもう一度写真を掲載し、図を示しておく。



(Oblique posture)

I was once chided by the Founder for walking on his right side while escorting him. He thundered: "Don't you dare block your Master's right hand. It is the Master's duty to protect you". The Founder was a right-hander.

The posture required in Aikido is different from that in the ordinary fencing art. Many of the readers must have noticed the difference, which was referred to in Volume 1. You might observe the Founder's posture shown on page 36 of the said volume. It is quite clear that his posture is a shade different from that of members of the Hanayagi school in the rear row who are presumed to be taking lessons from him. To illustrate the point, the same photo is shown here again.

● Posture and mutual stance

Right oblique posture is ordinarily required in Ken exercises. Conversely, empty-handed exercises require left oblique posture. The latter case is because the initial stance between the two partners is more than two steps apart so that when they mutually take one step forward with their right foot, they may come into contact with each other in the mutually right oblique posture.

An old saying goes that "the right shoulder is the key to Ken exercises, while the left shoulder is instrumental in empty-handed exercises". This principle holds good provided the right mutual stance is taken. It is only natural that one of the two hands which is more skilful than the other should prove more useful and effective at the time of contact with your partner. The fact that there are an overwhelmingly more right-handers may be accounted for by the natural tendency to protect the heart from attack.

間合いは、剣が触れるか触れない程度が良い。余り近く間合いをとり、剣をぶっつけて機をうかがうのは感心しない。剣先の高さも自分の喉元ぐらいにし、切先を相手の目や喉に、直線的につけることもいらない。

いわゆる「目付」については、相手の右肩の上を通してその後方を見るのが良いと思う。遠くを見るでもなく、近くを見るでもなく、相手の全体を把握する「目付」が良い。開祖は次のように説いておられた。

『相手の目を見てはいけない。目に心を吸収されてしまうからです。相手の剣を見てはいけない。剣に気が把われてしまうからです。相手を見てはいけない。相手の気を吸収してしまうからです。真の武とは、相手の全貌を吸収してしまう引力の練磨です。だから私はこのまま立つとればいいんじや』。

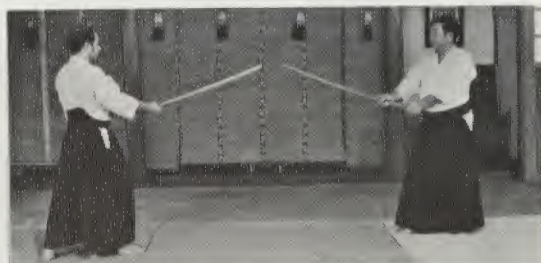
正に合気道に構えなしの境地に立った言葉である。しかし、初心者に最初からこの事を

The desired mutual stance calls for the tip of one sword barely touching that of another. Taking too close a stance and engaging in a tip-to-tip skirmish with an eye to an opportunity for attack should be discouraged. Keep the tip of your sword as high as your throat. There is no need to direct the tip straight at the eye or throat of your partner.

I suggest you position your eyes in such a way that you will see the upper rear of your partner's right shoulder. Your eyes are not supposed to be fixed far from or near your partner but should rather grasp him as a whole. The Founder used to explain as follows:

“Don't look at the eyes of your partner because your mind tends to be absorbed by them. Don't look at his sword, either, because your Ki (Spirit) will get involved with it. Don't look at him because you absorb his Ki by so doing. The essence of a real martial art lies in the buildup of magnetic power to absorb your partner as a whole. Having mastered the art, all I have to do is just stand where I am.”

要求する訳にはゆかないから、受け太刀をする指導者なり先輩が、先に述べた構え、間合い、目付をとり、指導するのがよい稽古方法と言えよう。



▲剣の間合いが近すぎるのは感心しい。

It is no good to take too close a mutual stance.

The above remarks explicitly point to the ultimate stage of attainment where no posture is considered necessary in Aikido practice. Such stage, however, is far beyond the reach of beginners. As a practical approach, I recommend that the instructors or senior trainees on the receiving end of Ken partnership provide guidance on the posture, mutual stance and eye positioning explained earlier.

次に体術の左半身の構えと動きを示しておくので、間のとりかた、合わせ方を研究して下さい。

Shown next are left oblique posture and subsequent movements in empty-handed exercises. The readers are invited to study the varying aspects of mutual stance required.

正面打ち第一教の間合い

Mutual stance in Shomen-uchi (Straight strike at the head) Dai-Ikkyo



横面打ちの間合い

Mutual stance in Yokomen-uchi (Circular strike at the head)





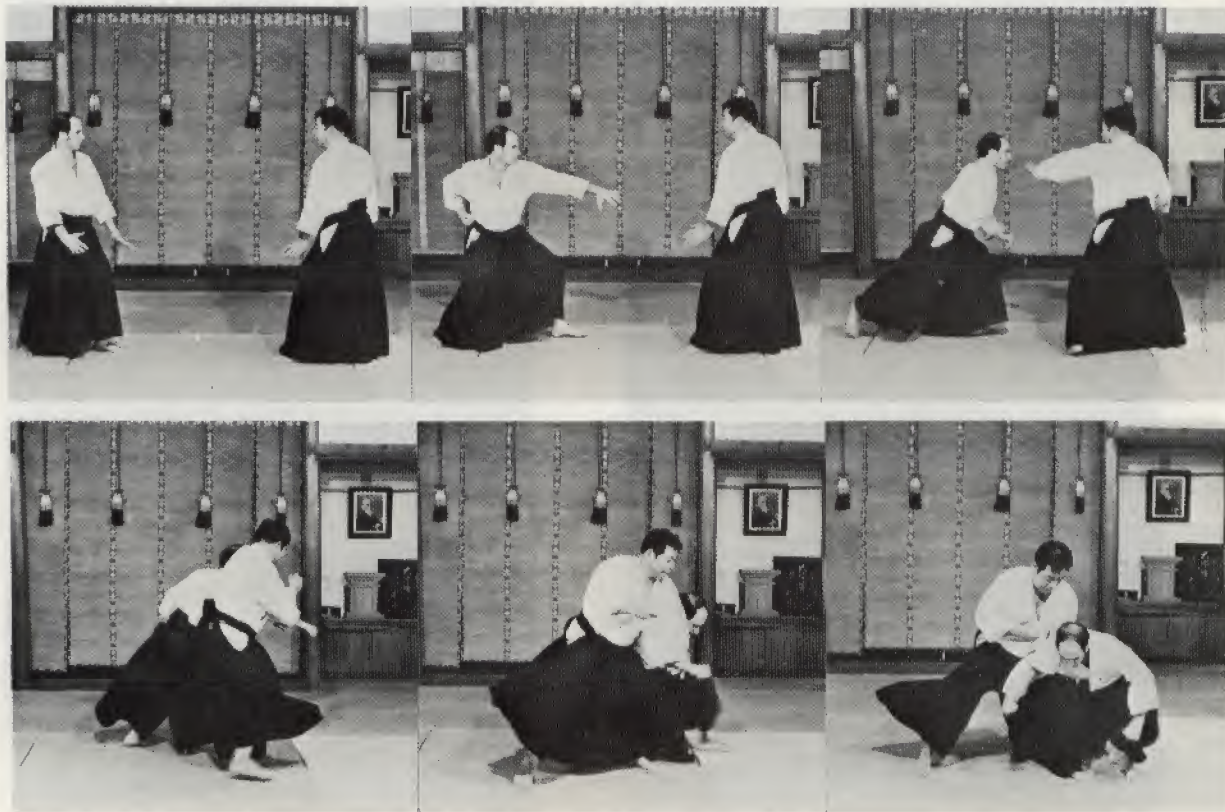
肩取り第一教の間合い

Mutual stance in Kata-dori Dai-Ikkyo (Arm pin when shoulder held)



突き小手返しの間合い

Mutual stance in Tsuki Kotegaeshi (Wrist turn-out against thrust attack)



●手刀と握り方

手刀の使い方は多種多様であるが、先ず打ち方としては、常に頭上から打ち込むことが大切である。特に相手の横面を打つ場合、頭上から外れて水平に打ちこむ人を見かける。横面打ちも正面打ちと同じように、頭上から打ちこむのが正しい。横面打ちは腰をひねって打ちこむから横面打ちとなる。

従って素振りの稽古も、正面打ちを重点的に行う方がよい。ただし、腰のひねりが一方に片寄らぬよう、左右の「連続打ち込み」を並行し、体術に応用できるものとするのである。素振りー5（流れ返し打ち）の場合も、正面打ちのつもりで稽古すべきである。正面打ちは最も受けにくい剣である。

手刀の打ち込み。

Striking with Togatana



- ▲ Start gripping Ken with the little finger, followed by the third and other fingers, over your head.

● Togatana (Sword-edge of hand) and hold patterns

Togatana can be used in numerous ways. As the basic rule, it is important to strike always from above the head of your partner. When delivering a circular strike, some trainees are often seen using their Togatana horizontally instead of landing it from above the head, it is wrong. The descending pattern of a circular strike should be the same as that of a straight strike. The motion peculiar to a circular strike is caused by a twist of the hips.

To form a habit of striking from above the head, it is suggested that priority be given to a straight strike in Suburi (Sword-swinging without partner) practice. This exercise should be conducted in parallel with "consecutive strikes" at the left and right, thereby maintaining a balance

剣の打ちこみ。

Striking with Ken



剣の握り方は小指、薬指、中指、人差指の順にしめる。打ち降ろす時には頭上から左手を主体に、右手を添え、手の内を締めるように握りしめつつ切り降ろす。剣は臍の前で止まるが、充分に降りきることが大事である。正面打ちも腰のひねりを生かし、腰で切るようにでなければいけない。

この握り方は体術にそのまま応用される。「片手取り」「両手取り」、あるいは「四方投げ」の握り方は、すべてこの要領を得ていなければならない。「握りの鍛練法」と共に、呼吸力を養い、いわゆる「握り」だけで相手を制する技として活用することもできる。

手刀は指と指を付けず、手刀部分を張り出し、肩から指先まであたかも剣の反りのように半円を描いていなければならない。指と指を付けると気が出ないから、試してみるとよい。手刀は打ち込みに限らず、この外体術の中で非常に多く使われているので、写真をよ

くみて研究して下さい。

●調和を保つ心…合気

「合気」—とは気を合わせるの意である。「気結び」ともいい、気と気の結び合った線を「玉の緒」と言ったりする。開祖は聞く人により、これらの言葉を色々つかい分けておられた。「気結び」は、道場に入ったら既にその状態になることが望ましいが、これはなかなか難かしいことである。然し、少なくとも、技の始まりから終りまで気が切れるようではいけない。この気結びの状態にあって初めて調和を保つことができる。

調和を保っている状態とは、魄（肉体）の上では、相手の気力と此方の気力が結び合い、相手が強ければ体を開いて流し、巻きこんで投げ、或は押さえる。相手が気を引けば入って押さえる、というように、相手の力に

in hip twisting motions. Both exercises must be adaptable to empty-handed practice. Suburi No. 5 (Deflective counter-strike) should also be practiced after the pattern of a straight strike. A straight strike is the most difficult Ken momentum to parry.

In Ken holding, grip it first with the little finger, followed by the third finger, middle finger and forefinger in that order. When striking down from above your head, grip it mainly with your left hand using your right as an aid. Squeeze the palms of your hands as you swing down. Your Ken is supposed to stop descending in front of the lower abdomen but a full descending momentum is called for in the exercise. Twist your hips effectively in making a straight strike, letting that part of your body do the "cutting".

The Ken grip pattern is entirely applicable to empty-handed exercises. The knack of the holds in "Katate-dori" (One hand held), "Ryote-dori" (Both hands held) and "Shiho-nage" (Four-corner throw) exercises is to be found in this pattern. If you build up sufficient abdominal breath power along with "training in grip strength", a so-called "grip" alone can be used as a technique to subdue your partner.

In using Togatana, keep the fingers apart, stretch the peripheral area out and arch semi-

circularly the shoulder-to-fingertip portion like the curve of a sword. If the fingers are stuck together, the flow of Ki will be blocked. Try it and see how it goes. Besides striking exercise, Togatana is used quite often in a variety of empty-handed exercises. The ensuing photographs will help you study this particular subject.

● Peace and harmony of mind . . . Aiki

"Aiki" means a matching of Ki (Spirit). It is also called "Ki-musubi" (Knotting Ki). The string knotting one Ki with another is described as "Tama-no-o" (Thread of life). The Founder used different descriptions according to the audience. Getting into a state of "Ki-musubi" upon entry into Dojo is desirable but not easy. You must see to it, however, that your Ki is sustained and kept alive at least during the course of a given exercise. Harmony can only be maintained in a state of "Ki-musubi".

Harmony is a situation in which, physically speaking, the Ki strengths of two partners are tied together. If your partner is aggressive, your reaction should be turning your body obliquely, deflecting his attack and closing in on him for either a throw or a hold. If your partner

逆らわず、無抵抗主義に徹している状態である。例えば、ゴムボールふたつを押しつけると、互いにくるくる不安定に回り、力と力のぶつかりが無くなる。その回り方も全く予測がつかない。体術の調和はこれによく似ている。この調和を保つ時には、手刀の方向、否、指一本の動きからも色々な変化技が出てくる。目に見えない気の合わせは、目に見える魄(肉体)の上にさまざまな技となって顕現する。

「合気」とは、調和を保つ心である。魂魄が一体となって練り上がってゆくのである。

●「捌き」は稽古法に準じて

稽古法として、本書では固体(基本)、柔体、流(気)体の三つの技法を紹介する。この三つの技法では、それぞれ違った体捌きをしなければならぬが、初心者は、しばしば基本技の時に“流れ”の体捌きをすることがある

withdraws his Ki, your ensuing action should be a move ahead for a hold. In other words, harmony is maintained by avoiding conflict with the strength of your partner and adhering thoroughly to a principle of nonresistance. When two rubber balls are pressed against each other, for instance, they spin uncontrollably without conflict of force between them. The way they gyrate utterly defies prediction. The harmony in empty-handed exercises is strikingly similar to this phenomenon. When such harmony is maintained, a number of varied techniques will result depending on how you direct your Togatana, nay, move only a finger. An intangible matching of Ki manifests itself on the tangible body in the form of various techniques. “Aiki” is a mind possessed of peace and harmony. Under such condition, body and spirit merge into one, working their way up to new heights of enlightenment.

● “Sabaki” (Body maneuvers) in varied training situations

As methods of training, I will introduce in this volume three kinds of exercise — Solid (Basic), Flexible and Flowing (Ki). Different body ma-

ので、ここでは稽古法に合った体捌きを説明し、第3章合気道技法の体捌きの基本事項として理解して載きたい。

固体(基本)技法の体捌きは、双方が静止した状態から技を始める方法である。この静止した状態は、相手に数歩ゆずって片手、両手、肩、胸など完全に取りさせた最悪の状態である。この状態から無理なく自分から動いて相手を導き、制する訳である。この固体技法は、骨の髄まで鍛える稽古法であり、初心者には絶対にこの稽古を避けてはならない。

「固体技法」の体捌きは、自から一歩側面に入って導くことが大事である。殊に間違い易いのは四方投げや第一教で、固くしっかり持たれている時に引いたりする事である。

「柔体技法」の体捌きは、例えば片手取りであれば、相手が手首をしっかり握った時には既に体捌きが始まっているというように、“流れ”の技法と固体技法との中間的な捌き

maneuvers are required in these exercises. The beginners are often seen maneuvering their body in a “flowing” pattern at a time when their movements should be attuned to basic exercise. To remove such mixup, I feel an explanation is in order to identify body maneuvers with various training methods. What is elucidated here is meant as a preliminary introduction to the body maneuvers in Aikido techniques taken up in Chapter 3.

Body maneuvers in Solid (Basic) exercise start from a mutually static state. In such a state, you are putting yourself in the most disadvantageous position, letting your partner take the initiative by a wide margin in getting hold of one hand, both hands, shoulder, lower lapel and other parts. It is from such a fix that you are required to break away from the hold without resisting, lead your partner into your sphere of influence and bring him under control. This solid exercise is a way of training to the hilt. Under no circumstances should the beginners bypass this training method.

What is important in body maneuvers in “solid exercise” is that you should VOLUNTARILY TAKE ONE STEP TOWARD THE SIDE OF YOUR PARTNER AND LEAD HIM. The mistake of pulling your partner toward you

方である。間合いを充分にとって行う場合、互いに一歩踏みこんだ時の足や手の合わせ方（間合いの調節をとること）や、腰のひねり、手の角度（四方投げなど）など、工夫すべきところが大変に多い技法である。

「流(気)体技法」の体捌きは、体を開いて相手の気を流し、その流れに同化（同調）する捌き方である。本書では流体と気体とは区別せず、流体技法の中で気体技法を学ぶようにしている。

一般に合気道は円運動として理解されているようだが、真の気体技法では、むしろ直線的に相手の中心を突く鋭い技法なので、大きく体を開いて同化するのではなく、腰をひねりつつ進む体捌きがとられる。この場合、気体技法であるから、相手の手、足に触れないのが理想である。また、気を導き、同化和合することを省略するものではなく、流体技法の極みが真の気体技法である。この技法は嘗

when your hand is firmly held is liable to occur especially during such exercises as Shiho-nage (Four-corner throw) and Dai-Ikkyo (Arm pin).

Body maneuvers required in "flexible exercise" may be classified midway between those in "solid exercise" and "flowing exercise". It means, for instance, that in the case of Katatedori (One hand held) exercise, body maneuvers are already under way by the time your hand is held firmly by your partner. Quite a lot of ingenuity is required in practicing "flexible exercise". Let us take the case of this exercise conducted with a sufficient mutual stance. The areas where inventive study is needed include how to align hands and feet (adjustment of mutual stance) when you and your partner mutually take one step forward toward each other, how to twist the hips and how to set the angles of hands (as in Shiho-nage).

Body maneuvers in "flowing (Ki) exercise" call for causing your partner's Ki to flow off target by obliquely turning your body and adapting (synchronizing) yourself to the flow. No attempt was made in this book to tell "flowing" and "Ki" apart. Ki exercise is treated as the ultimate form of flowing exercise.

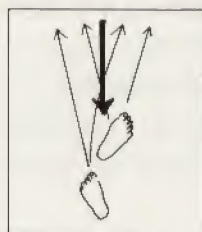
Aikido is generally believed to represent circular movements. Contrary to such belief, how-

て開祖が見せて呉れた技法である。みだりに真似ることは差控えるべきであり、又、真似をしても何の得にもならない筈である。ここまで練り上げるのが真の稽古であると思う。

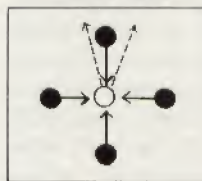
開祖は『わしは60年間固い稽古を続けてきたから、今日のわしが在るのじゃ』と、気体技法を行った後に我々に語っておられた事をお伝えしておく。

●三角(△)法について

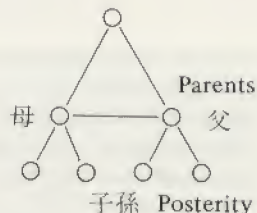
半身の構えから前方の相手の側面へ入るには、およそ次の四通りが考えられる。これは最初の第一歩である。



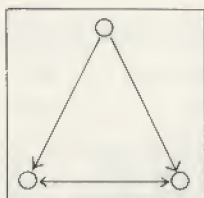
半身の構え



相手の側面に入るとは、左右へ動かず、後退せずと言うことであり、四方のいずれの敵ともぶつからないことを意味している。即ち、



ever, Aikido, in its true Ki form, is a fierce art piercing straight through the center of opposition. The nature of the art being such that you are not supposed to adapt yourself to your partner by making a wide oblique turn of your body but are called upon to find your way onward while twisting your hips. Since you are practicing Ki exercise in this particular instance, you are expected, ideally speaking, not to touch your partner's hands and feet. This does not mean that the act of leading your partner's Ki and thereby adapting yourself to and harmonizing with him may well be omitted. Real Ki exercise is the ultimate form of flowing exercise. The Founder once demonstrated this esoteric exercise for us. You are advised against mimicking the exercise for it will get you nowhere. Nothing but real hard training will make it possible for you to attain such ultimate stage of the art. You might be interested to know that



半身の構えは多人数に対する構えなり、と言える。

半身の構えが△法をとっているだけではなく、その進行方向も又、△法である。

これは、あたかも1から2に分かれる形をとるので、△は物を産み出すシンボルと考えられている。

一点の気（無）から陰陽の2つの気に分かれ、陰陽の気は交流して万物を産み出すのである。陰陽とは、自然に喩えれば天と地、人間に喩えれば父と母、物に喩えれば表と裏である。

自然は絶えず動き、人間も子々孫々まで時間的に継続する。△法とは時間的、空間的な存在をも意味している。宇宙の仕組みに習っている訳である。このことを開祖は、次のように口述している。

『一元の現われであるこの世界は、やはり

霊と体、つまり表と裏があると同じように、物の根源と霊の根源で営まれている。つまり造化の三神（天之御中主神、高御産巢日神、神産巢日神）のように、水と火の息の交流によって此の世は営まれている。

その働らきは分派して、一霊四魂という働らきを授けている。体については三元八力という働らきがあり、これらのご活動によって此の世は出来上っているのである。

武産合気は、いかなる複雑微妙なる化育の御働らきがあっても、その元は水火の根源、造化の三神の△法にまでいかねばならぬ…』

開祖はしばしば『アイキとは△○□である』と言っておられたが、△こそ、それらの根源である。何故なら、○は△のめぐった姿（体捌き）であり、□はふたつの△が合体した姿（おさまった状態）であるからだ。

○は自分が中心となって相手を捌き、調和している姿であるが、合気剣法で言えば、相

the Founder made the following remarks following his demonstration of Ki exercise: "I am what I am today precisely because I have been carrying on solid exercises for as long as 60 years".

● Triangular (△) footwork pattern

As the illustration shows, four alternatives are considered possible in entering the side of your partner in front from oblique posture. This marks the first step in the first alternative. Entering the side of your partner means shifting neither to the left nor to the right, no backward steps and no conflict with the opposition on four sides. In other words, oblique posture is aimed against a group attack. Oblique posture takes a triangular pattern not only statically but also on its move.

△ is considered as a symbol of procreation because the pattern, as illustrated, suggests as if one has split into two. A spot of Ki (Nothing) is divided into two KIs — positive and negative. The dual KIs interact and give birth to all things in the universe. Positive and negative elements are heaven and earth in terms of nature, father and mother in the human world and front and back in terms of objects.

Nature mutates constantly and man will continue to exist for untold generations. The △ pattern is meant to involve the elements of time and space. It is fashioned after the workings of the universe. The Founder verbally expounded the subject as follows:

"This world, which is a manifestation of unity, is, after all, operated by soul and body. As an object has its front and back, so is this world operated at its root by soul and body. Operation of this world is made possible by an interchange of the breaths of fire and water, an act performed by three gods of creation — Ame-no-minakanushi-no-kami, Takamimusubi-no-kami and Kamimusubi-no-kami.

The performance branches out into spiritual forces called "Ichirei Shikon". The body is endowed with forces known as "Sangen Hachiriki". It is a combination of these forces that sustains this world.

No matter how complex and subtle the functions of Takemusu Aiki to inculcate and nurture may be, that should not beguile the fact that its origin is traceable to the sources of fire and water, as well as to the △ pattern embodied by the three gods of creation".

We often heard the Founder describe "Aiki as an assembly of △, ○ and □". Worth noting, in

手の剣と自分の剣とが気結びして離れず、竹がしなうように見える。そして相手の弱点、つまり竹の節を、上・中・下段のいずれにも変化して打つことができる。体術も同様である。

□はその極った状態である。またこの四点（四角）は気体、液体、柔体、固体の性質をも意味し、四つの性格をもつ稽古方法に意味づけられている。

開祖はまた、△○□を合わせ^{イキ}☉☼（息）として説明され、科学の根源なりとしている。

『畏れ多いが、日の丸の姿であり、菊のご紋章と伺い得ることが出来る』と述べておられる。

●当 身

『合気道はその99%が当身である』とは開祖の弁である。当身は出来るだけ第四巻に紹介

this connection, is that Δ lies at the root of these elements. This is because while ○ is a circular form (body maneuvers) of Δ, □ is two Δs put together (a state of control).

○ signifies a form of harmony attainable after bringing your partner under control on your own initiative. In terms of Aiki swordsmanship, ○ illustrates a state of your bamboo sword and your partner's locked inseparably in a manner of "Kimusubi", with the bamboo seemingly bending. You are poised advantageously enough to strike at his foibles or the nodes of the bamboo sword at whatever levels — upper, middle and lower — you choose. The same holds true for empty-handed exercises.

□ is the ultimate state of form. The four corners represent the characteristics of gas, liquid, flexible matter and solid matter. They also allude to training methods with four characters.

The Founder also explained that Δ plus ○ plus □ are equal to ☉ (i) ☼ (ki) or breath and form the root of science. "It is with profound respect", commented the Founder, "taht I venture to liken the Aikido symbols to the Rising Sun and the Imperial crest of the chrysanthemum".

した。当身は稽古の中では殆んど省略されているが、それは当身に気を把れることを嫌う為である。しかし、当身を省略してはその技の意味が理解できない場合が多々あるので、第四巻を読んだ後は、技のどんなところで当身を入れるべきか、どの当身が省略されているか研究された方がよい。

●表技・裏技の区別

物には表と裏があるように、技にも表技、裏技がある。相手の前面（表）と背後（裏）に入る二つの技法である。この区別は主に基本技についてなされることで、変化技を含め、すべての技に適用することはできない。

基本技の中にも無理な場合がある。例えば、横面打ち四方投げ、半身半立片手取り四方投げの裏技は、基本形ではまず困難である。やって出来ないということではなしに、体勢が

● Atemi (Body blow prior to applying technique)

"Atemi accounts for 99% of Aikido" was a remark once uttered by the Founder. I introduced Atemi at some length in Volume 4. Atemi is virtually omitted in Aikido training on the ground that that preliminary blow should not become a matter of predominant concern. However, there are quite a few cases in which the meaning of a technique becomes incomprehensible if the attendant Atemi is left out. I suggest therefore that after reading through Volume 4, study be made as to when Atemi should be delivered in the execution of a technique and cases of its omission.

● Distinction between Omote-waza (Front technique) and Ura-waza (Turning technique)

Just as an object has its front and rear surfaces, so has an Aikido technique its front (Omote) and rear (Ura) or turning variations. A front technique calls for entry forward of your partner, while its turning version is characterized

不安定になったり、危険が伴うからである。

2. 稽古の種類と順序

●稽古の種類

稽古の種類としては、およそ次のように区別している。

(1)見取り稽古

自分が稽古をできない時、見学して心、技を修得する方法である。

(2)一人稽古

(イ)素振り

一人で木剣を振る。鏡を用いて形の崩れているところは自分で直す。

(ロ)鍛練打ち

タイヤや木の枝を束にし、適当な高さに固定して木剣で打ち込む。

(ハ)想定

一人で相手の動きを想定して稽古する方法である。月夜であれば自分の影を、昼間であれば鏡を利用してもよい。又、暗闇で稽古することもある。

(3)普通稽古

相手を決め、師範の教示する技を交替で繰り返し行う。

(4)掛け稽古

一人に対し、多数が打ち掛ける方法である。

(5)自由稽古

技を決めず自由に打ちこませ、それを捌く稽古方法である。

(6)行事稽古

(イ)寒・暑中稽古

最も寒い時、暑い時に一定の期間を決めてする稽古である。開祖は「寒のミソギ、

by entering at his rear. These two techniques are distinguishable primarily in the basic exercises but not in all of the exercises, including varied versions.

Such distinction is sometimes difficult even in some of the basic exercises. For example, Ura-waza (Turning technique) is practically inapplicable in the basic forms of Yokomen-uchi (Circular strike at the head) Shiho-nage (Four-corner throw) and Hanmi Handachi Katate-dori (One hand held in oblique standing vs. sitting posture) Shiho-nage. The application is not totally impossible but if you try to force it, you may lose the balance of your body, endangering your position.

2. Variety and sequence of training methods

● Variety of training methods

The variety is generally categorized as follows:

(1) Observation training

This method is applied when you are not able physically to participate in training for one reason or another. You are required to carefully

observe the training to take in the mental and technical aspects of performance.

(2) Training by yourself

These are three methods

(a) Suburi . . . This is a swinging exercise using a wooden sword. Use a mirror to see if your swinging form is right.

(b) Tanren-uchi . . . This is a striking exercise using again a wooden sword. An old tire or a bundle of branches of a tree, fastened at an appropriate height, is used for the exercise.

(c) Sotei (Assumption) . . . This is an exercise assuming as if you are with your partner. Use your shadow on a moon-lit night or a mirror in the daytime. This exercise is also practiced in darkness.

(3) Standard training

Choose your partner and practice a given technique by turns repeatedly under the guidance of an instructor.

(4) Training in handling group attack

In the exercise, you are subjected to a group attack and learn how to subdue it.

(5) Freewheeling training

This is a "no holds barred" exercise allowing your partner to use whatever techniques he

土用のミソギ」と称していた。

(ロ) 合宿稽古

道場を離れ、特定の場所を選んでグループで一定期間寝食を共にして稽古に専念する。連帯感、親近感を湧きたたせる。

(ハ) 合同稽古

他道場の稽古人と合同でする稽古である。互いに悪いところを注意しあったり、慣れ合い稽古になるのを防止する。

稽古の種類としては以上であるが、以前には内弟子（道場に住みこみで師事している弟子）だけが集まってする「内弟子稽古」があった。非常に厳しい稽古である。内弟子は稽古時間外も稽古と言われ、24時間気を使い、歩き方ひとつにも注意したものである。

●稽古の順序

(1) 除々に烈しく

wants and you are to cope with them in a freewheeling manner.

(6) Events-related training

(a) Mid-winter and mid-summer training... The training spans a given period during the coldest and hottest seasons of year. The Founder termed the training “Misogi (Ablutions) on the coldest day” and “Misogi on the hottest day”.

(b) Camp for training... This formula calls for your camping at a specified site apart from your regular Dojo and living under the same roof with your colleagues for a given period of time for concentrated training. Feelings of solidarity and affinity are born as a result.

(c) Joint training... This is a training session with members of other Dojos. In the mixed exercise, the trainees are encouraged to point out their mutual deficiencies in performance and prevent collusive training.

In addition to the training listed above, there formerly was the so-called “Uchideshi training”. Uchideshi was an apprentice who lived in the house of the Master for training. This particular training was extremely rigorous. For the apprentices, every minute of 24 hours was training, not to mention the regular training hours. They

体の変向、立技呼吸法、第一教から第五教の順序で身体をならし、次第に投げ技に入るのが普通である。最後は座技呼吸法である。

これは昔から開祖のとられた体術の稽古順序である。剣・杖の場合も、合せ、組太刀・組杖の順にすると怪我がない。合せも最初は間合いを充分にとり、打ちこんでも剣・杖が触れない位にした方がよい。そして、次第に間合をつめてゆく。この時、防具は一切つけない。

(2) 初心者を中心にして

新らしい人が入門してきたら、その人を中心に判り易く、基本技を繰り返す。上級者は初歩に戻るのに嫌がるかもしれないが、自然に基本技を重複することになり、基本形が身につくのでこの方法がとられる。

(3) “流れ”の稽古は三段以上

had to stay alert all the time and exercised care even in walking.

● Sequence of training methods

(1) Increase training intensity by degrees

Normally, you warm up your body by going through a sequence of body turns, Tachi-waza Kokyu-ho (Abdominal breath power training in standing posture) and basic techniques ranging from Dai-Ikkyo (Arm pin) to Dai-Gokyo (Defense against armed attack), followed by throwing exercises. The training is concluded with Suwari-waza Kokyu-ho (Abdominal breath power training in sitting posture).

Mentioned above is the traditional training sequence of empty-handed exercises adopted. In Ken and Jo exercises, chances of injury will be eliminated if you follow the order of Awase (Coordination), Kumi-tachi (Matching of Ken) and Kumi-jo (Matching of Jo). In the initial stage of coordination exercise, keep the mutual stance sufficiently apart so that your Ken or Jo may not come into contact with your partner's when striking at each other. In the later stage, the mutual stance should be narrowed gradually. No protective equipment is to be put on in the

基本の固い稽古を三段になるまで続ければ、
“流れ”の稽古は自然に出来るようになってい
る。固い稽古を重視する故の戒めである。

3. 稽古上の注意

(イ) 礼儀を守ること

「礼を尽す」という言葉があるが、単に頭を
下げるだけではなしに、あらゆる点で師範や
先輩に、学ぶ者としての立場から礼儀を尽す
ことが大事である。礼儀は目立ち過ぎれば慙
慙無礼となり、謙遜し過ぎれば時宜を失する
きらいがあり、非常に難かしいものである。

(ロ) 受身をとれるように投げること

よく叩きつけるように投げて得意になってい
る人がある。厳しい稽古というのは決してこ
のようなものではない。真の稽古は、投げる

迄の過程にある。合気道の技は受身がとれぬ
ように出来ている。受身をとれるように、怪
我をさせぬように投げることこそ、大事な心
掛けというべきである。稽古は鍛練すること
であって、怪我をすることではない。

(ハ) 技は正確に行うこと

「技は一分一厘くるっても技にはならない」
と言われてきた。基本技は速く行う必要はな
いから、あわてて急いで肝心なところを抜き、
変なクセを身につけてしまうことのないよう
にしなければならない。肝心なところには口
伝が残されているから、忠実に守ることが必
要である。

(ニ) 迷ったら基本に戻れ

多種多様な変化技を工夫しているうちに迷っ
たり、壁につき当ることがある。そのような
時は基本に帰って出直すことである。そうす
ることによって自から道を開くことが出来る
のである。

exercise.

(2) Training pace geared to beginners

In training the beginners, attune the pace to
them and repeat basic exercises in a readily
understandable way. Senior trainees may hate to
do this because the training is so elementary.
Natural repetition of basic exercises, however, is
so critical even to senior trainees that this
training method is adopted, whereby the basic
Aikido form is ingrained in them.

(3) "Flowing" exercises are for three-dan holders and above

"Flowing" exercises become feasible as a
matter of course if you keep practicing basic
solid exercises until you become a three-dan
holder. The "flowing" form of training is dis-
couraged until then in view of the importance of
solid exercises.

3. Dos and Don'ts while in training

(a) Observe good manners... Observing due
respect is more than merely making a bow. It is
essential for the trainees to receive their inst-
ructors and seniors with the utmost honor in

every respect. Showing due respect is very
difficult to do since excessive courtesy lapses
into polite insolence and too modest a behavior
is apt to lose the chance of doing the civil.

(b) How to throw your partner

There are often those who fancy themselves
great by virtually knocking their partners down
flat on the mat. Their concept of hard training is
utterly wrong. The essence of real training lies in
the throwing process. When let loose mercilessly,
Aikido techniques do not allow Ukemi (Defen-
sive rolls and somersaults). It therefore behooves
you to throw your partner in such a manner that
he can respond with Ukemi without fear of
injury. The purpose of Aikido training is to build
up strength, not to inflict injury.

(c) Perform exercises accurately

There is a saying that "the slightest deviation
renders a technique ineffective". There is no
need to conduct basic exercises with undue
speed. Care should be taken not to leave out the
cardinal points of the exercises and form a
peculiar habit as a result of too hurried an
approach. You are advised to follow faithfully
the "Kuden" (Secrets of Aikido orally be-
queathed by the Founder), which casts light on
these cardinal points.

(d) When in doubt, return to fundamentals

(ホ) 物を大切にすること

自分の稽古道具を平気で跨いで歩くようではいけない。そのような人は先ず不用心である。合宿の折など、食べ残した物をすぐに捨てる人もあれば、翌日までとっておく人もいる。特に福祉の発達した国の人ほど捨てる傾向がある。これなどは、命を粗末にしているようなものである。総じて物は大事にしないといけない。

4. 演武について

合気道には試合がない代りに、日頃の修練を見てもらう演武会がある。一昔前までは技が盗まれるということで、一般公開されない演武であったが、現在は違う。合気道を普及させる上でも非常に大切な機会となっている。

While you are taxing your ingenuity on a wide assortment of varied techniques, you may either get lost or strike a snag. What you should do in a fix like this is go back to the fundamentals and restart. By so doing, you will be able to hew your way to advanced stages.

(e) Treat with care

It is considered most careless to step across a training outfit nonchalantly. A person, who does such a thing, is, without question, ill-guarded. When in a camp for training, some participants throw the leftovers of their meal away right on the spot, while others choose to keep them until the following day. The throw-away tendency is particularly evident in the countries where social welfare is well developed. Those who make no scruples to throw things away are, for all practical purposes, belittling their lives. Generally speaking, you must value and treat your property with care.

4. Demonstration of performances

There are no matches in Aikido. Instead, its exercises are occasionally demonstrated for public assessment of skills acquired in day-to-day

一般公開させなかった開祖のお気持ちの中には、単に技を盗まれるという懸念よりも、奥深い意味をもった合気道の技が、大衆化と共に曲解されて伝えられはしないか、という危惧の念が非常に強かったと思う。この事は、一般公開された今日、忘れてはならない大事な点であろう。

従って指導者は、自分が指導した弟子の演武には充分注意し、今後の指導に役立たせる配慮が必要である。又、これから稽古を始め人もこの事を忘れず、演武の場に出られるよう稽古に励んでいただきたいのである。

practices. Until a decade ago, Aikido was barred from public view for fear that its techniques may be stolen. The situation has changed now. Public demonstrations provide an extremely valuable opportunity to popularize Aikido.

The Founder would not unveil Aikido to the public in former days. His sentiment in those days, as I recall it, was not a mere apprehension that Aikido's techniques may be stolen as a result of their public debut. Uppermost in his mind was probably the fear that these techniques may be subjected to warped interpretations with the popularization of Aikido and handed down to posterity as such. It is important for us to remember this at a time when Aikido has become accessible to the public.

The instructors are therefore called upon to observe carefully how their trainees perform at public demonstrations and use their findings for future guidance. Bearing the Founder's concern regarding public demonstrations in mind, prospective trainees are also urged to engage in harder training so as to be able to demonstrate their accomplishments to the public.

CHATER

3章

合気道技法

AIKIDO TECHNIQUES

1. 種々の「取り方」

「片手取り」「肩取り」或いは「襟取り」「後面手取り」など多数の「取り方」がある。いずれも相手を制する技法である。基本技を稽古する時には通常、相手に取らせてから技を始めている。この状態は相手に一步譲った最悪の状態であり、「取り方」が判れば、鍛練の為にこの状態に自分を置いていることに気付くと思う。以下、数例を挙げておくが、その他の取方については工夫していただきたい。

●手首の取り方

「片手取り」の取り方である。ここに紹介する技法は、直接、相手の手首を取りにゆくのではなく、一旦、当身を入れつつ取る用心深い取り方である。

相手の左手を取る場合、先ず左手で顔面に、右手で脇腹へ同時に当身を入れる。こうして相手の手を誘い出し、受けた手を払い落としながら右手に持ち替える。この時、体をかわして突きや蹴りに備え、相手の全身を制する体勢をとるのである。

1. Various patterns of "How to Hold"

There are a number of "ways of holding", including "Katate-dori (One hand held)", "Kata-dori" (Shoulder held), "Eri-dori" (Collar held) and "Ushiro Ryote-dori" (Both hands held from behind). All of these holds are meant to bring your partner under control.

In practicing basic exercises, you usually start them after letting your partner secure a hold on you. You are at a serious disadvantage in this condition because you have yielded the edge to him. Once you grasp the meaning of the hold, it will dawn on you that you are deliberately putting yourself in such a condition for practice's sake. I am citing below several examples of how to hold. As for other holds, please study by yourself.

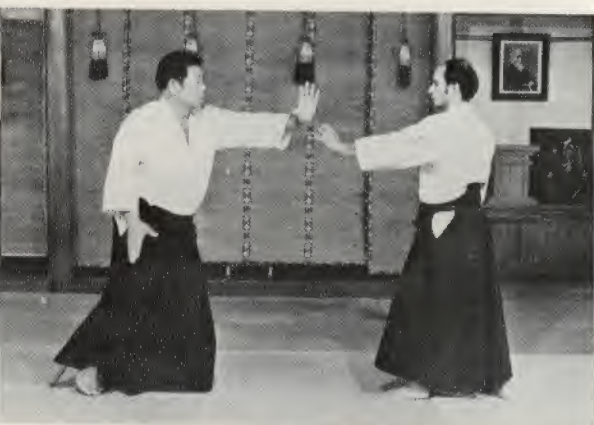
● How to hold wrist

This is the "Katate-dori" (One hand held) pattern. The technique introduced here is a well-guarded type as seen in the fact that instead of going straight ahead to grasp your partner's wrist, you deliver Atemi (Body blow prior to applying technique) prior to the hold.

When you try to grasp your partner's left hand, shoot two Atemis simultaneously, one at his face with your left hand and the other at his side belly with your right hand. These preliminary moves induce his left hand to rise in defense. Brush his parrying hand down and in a switching motion, hold it with your right hand. In the process, maneuver your body against his possible thrusting and kicking attacks and into a position where you will have a total command over him.



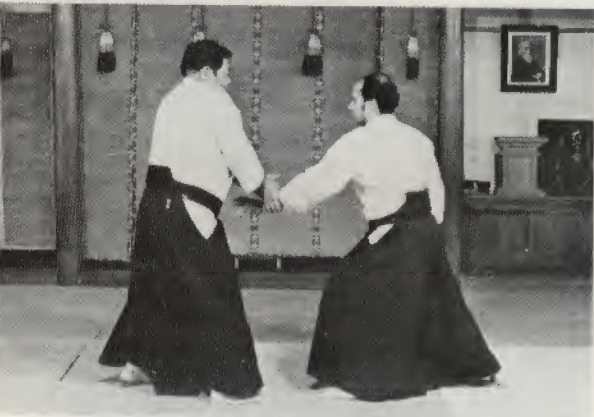
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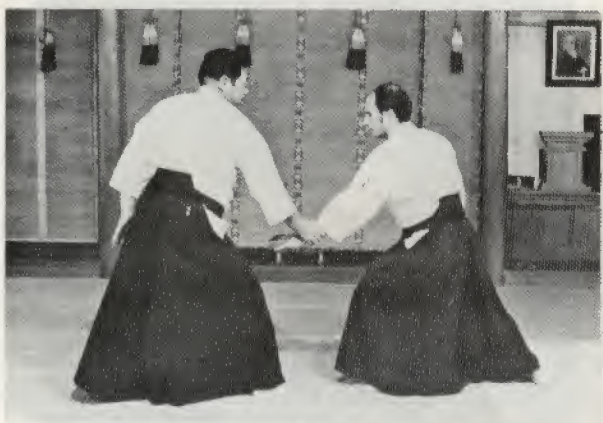
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◀ 先ず左手で面に当身を入れ左手を誘い出す。

First, strike Atemi at your partner's face with your left hand, causing his left hand to come out in defense.



◀ 体をかわしながら脇腹に当身を入れる。

While maneuvering your body, shoot Atemi at his side belly.

◀ 左手を叩き落して右手に持ち替えて制する。

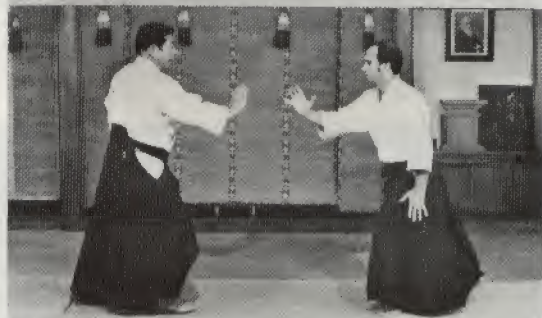
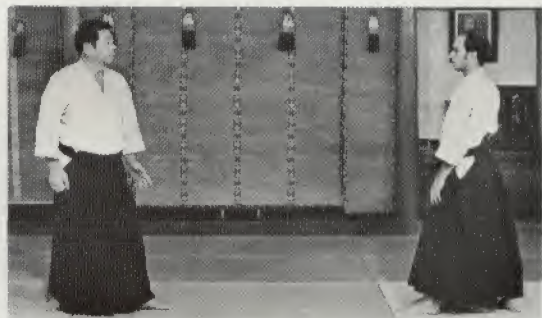
Flip his left hand down and secure the hold with your right hand in a switch of hands.

●諸手の取り方

「片手取り」と同じ要領で当身を入れ、体をかわし、誘い出した手を払い落しながら両手で取る。相手の諸手の角度に注意し、側面からややひねりぎみに取ること。

● How to hold one hand with both hands

Discharge Atemi in the same manner as "Katate-dori", slash down your partner's right parrying hand and grasp it with your both hands while maneuvering yourself on a counterattack-free course. In grasping his hand, watch its angle and give it a shade of twist from sideways.



●肩の取り方

ここでは肩だけを取って相手を制しているが、同時に右手を取って制することもできる。次第に「後取り」に近づく。



● How to hold shoulder

Shown here is a scene of subduing your partner by taking hold of his right shoulder only. You can add to your supremacy by grasping his right hand at the same time. "Kata-dori" (Shoulder held) exercise gradually comes closer to "Ushiro-dori" (held from behind) variations.

●襟首の取り方

相手の背後から取る動作は“入身”による

ものである。“入身”になっていなければ相手の周囲を遠回りすることになり、それでは絶対「後取り」はできない。



● How to hold collar

It is the “Irimi” (Entering) technique that allows entry to the rear of your partner for a hold. Unless this technique is used, you will end

up remotely encircling him, the opportunity for “Ushiro-dori” thus completely denied.

●後両手の取り方

相手の背後まで完全に入ることができれば、後両手取りも可能である。



● How to hold both hands from behind

“Ushiro Ryote-dori” (Both hands held from behind) exercise becomes possible if you could place yourself right behind your partner.



以上の外にも、沢山の取り方があるが、この取られた瞬間に動きを止めず、調和をとって技に入ることが望ましい稽古である。

There are many other ways to hold. While in training, it is desirable that you are not kept captive the minute you are held but initiate a technique of your own in a harmonious fashion.

2. 固体・柔体・流(気)体の技法

稽古方法としては固体、柔体、流体、気体の四つに区別されるが、ここでは流体と気体とを区別せずに三段階とする。この四つの稽古法は、自然界に存する総ての事象が、固体、柔体、液体、気体の四つの性質を有していることにもとづく。

固体は基本技法であり、骨の髄までガッチリ鍛え上げる稽古法である。従って初心者は、三段位まで、この固体(基本)技法を専らにし、柔体、流体(気)技法の感じを把握できるまで続けたほうがよいと思う。

技によっては二段階に区別すだけで充分なものもあれば、三段階、四段階、五段階(いずれも気体技法を除いて)と区別して行う技

もある。本書では適宜、必要に応じて掲載することとした。

● 体の変向

体の変向とは、一旦相手の気と和合し、自分の気力・動きに主導権を持たせて相手を導く基礎動作である。

2. Solid (Basic), Flexible and Flowing (Ki) exercises

Aikido exercises are classified into four methods, each called "Solid", "Flexible", "Flowing" and "Ki". However, I have combined, in this volume, "Flowing" and "Ki" into one. The four methods of training are based on the fact that all phenomena in nature are possessed of solid, flexible, liquid (flowing) and gaseous (Ki) characteristics.

Solid or basic exercises are purport to train you "to the marrow". For this reason, the beginners are advised to concentrate on these exercises until they attain the three-dan rank. In the meantime, continued exercises will enable them to have a feel of what flexible and flowing (Ki) exercises are like.

Two classifications suffice for some of the exercises, while three to five groupings, all of them exclusive of Ki exercises, are required for others. I treated the subject at my discretion in this book in keeping with the needs involved.

● Body turns

Body turns are a basic exercise in which after blending with your partner's Ki, you let your Ki strength and movement take the initiative in leading him.

固体（基本）技法

手首をしっかり取らせたら爪先を合わせて、相手の側面に入って180度変向する。固い稽古では、先ず自分から一步踏み出し爪先を合わせる事が大事な点で、これを一步退ったり、引いたりすると相手を導くことができなくなるのである。

Solid (Basic) exercise

After letting your partner firmly hold your wrist, align your toes and move to his side, turning your body 180 degrees. In solid exercise, it is important for you to take a step forward on your own initiative and align your toes. If you take a step backward or try to pull your partner toward you, you will find it impossible to lead him.



流（気）体技法

相手の気を導き、流しながら取らせる。この場合、相手の手と比方の手を気の幕で結ぶのである。だから、変向が早過ぎたり、遅過ぎて即座に取られては流体技法にならない。相手に片手を取らせるという気持ちをもつことが、主導権をとる為の基本となる。

Flowing (Ki) exercise

This is an exercise in which you let your partner get hold of your wrist while leading his Ki in a flowing manner. In the momentum, you link his hand and yours with a curtain of Ki. The flowing exercise is out of the question if you turn your body too quickly or too slowly, in the latter case allowing your partner ready access to your wrist. The mental attitude of yielding your one hand to your partner is a fundamental requisite to taking the leadership.



●片手取り呼吸投げ

固体（基本）技法

相手の側面に回って体を変向し、剣の振りかぶる要領で胸をはり、腰をひねって振りおろす。この一連の動作をよどみなく行わねばならない。



柔体技法

片手を取らせてから側面に入るのではなし

に、取らせながら側面に入る体捌きである。片手を取られた時には投げの体勢となっている。



流（気）体技法

体と体を気で結び、触れずに導き投げる。気体技法に近い体捌きである「体の変向」の

流体技法よりも、流れの時間が短かく、体捌きも腰のひねりに負うところが大となる。突き、当身に近い投げ方である。



• **Katate-dori (One hand-held) Kokyū-nage (Abdominal breath power throw)**

Solid (Basic) exercise

Turn your body alongside your partner, straighten up your chest while swinging your arms upward in a sword wielding fashion and twist your hips as you swing them down for a throw. The series of movements must be made smoothly.



Flexible exercise

This exercise calls for maneuvering your body to the side of your partner while, but not after,

letting him take hold of your hand. You are supposed to be ready for a throw by the time your hand is held.



Flowing (Ki) exercise

The secret of this exercise lies in using Ki as a medium for linking your body and your partner's, thereby leading him for a throw without physical contact. The body maneuver required here is for Ki exercise rather than for its

flowing counterpart. In this exercise, the time of flow is shorter than that in the flowing exercise discussed in the "Body turns" section. The body maneuver also owes its effectiveness a great deal to the twist of the hips. The throwing technique involved is close to a thrust or Atemi.



●片手取り第一教・表技

固体（基本）技法

右手で面に当身を入れつつ側面に崩す。この動作が固体技法たらしめるものである。



柔体技法

柔体技法の体捌きは固体技法と同じでいい。間の取り方、気の合せ方を、絶えず主導権を

とって決めてゆくのである。



流（気）体技法

流体技法の体捌きは、相手を自分の側面に導いてくるようにすることであり、“自分が

側面に（入って）崩した状態”を相手を導いてきて作り出すのである。



• **Katate-dori Dai-Ikkyo (Arm pin)**
Omote-waza (Front technique)

Solid (Basic) exercise

Unbalance your partner sideways while sending Atemi to his face with your right hand. Such movement forms the core of solid exercise.



Flexible exercise

The body maneuver required in this exercise is the same as in solid exercise. You are required to

determine the optimum mutual stance and Ki coordination on your own initiative all the time.



Flowing (Ki) exercise

Maneuver your body to bring your partner to your side in a state described in solid exercise, which calls for "your stepping to his side and putting him off balance".

In flowing exercise, you blend with your partner and carry him on a stream into the state mentioned above. This is more than a mere exercise in causing his Ki to flow. Please bear this point in mind as you observe the exercise illustrated here.



●肩取り第一教・表技

固体（基本）技法

先ず肩を取らせる。次に左手で面に当身を入れ、押さえてきたら体を開きつつ、手刀で丸く流し側面に崩す。おさえ方は前述したので省略する。（第三巻44頁）



柔体技法

体捌きは基本形と同じだが、次第に円運動

にゆとりがなくなる。腕を折り曲げた手刀にならぬよう注意しなければならない。



流（気）体技法

此方から当身を入れて左手を誘い出し、相手の気を流しつつ、側面に崩す。



• Kata-dori (Shoulder held) Dai-Ikkyo Omote-waza

Solid (Basic) exercise

First, let your partner take hold of your shoulder. Then shoot Atemi at his face with your left hand, circularly deflect his countermove with your Togatana while obliquely turning your body and unbalance him sideways. As for how to pin him down, please refer to page 44 in Volume 3.



Flexible exercise

The body maneuver required in this exercise is the same as in solid exercise, except that the

circular movement is more fluid. You are warned not to bend your arm as you form your Togatana.



Flowing (Ki) exercise

Shoot Atemi to lead your partner's left hand out and unbalance him sideways while deflecting his Ki.



●肩取り第一教

流（氣）体技法

固体技法は第四巻48頁参照。柔体技法から次第に“氣の流れ”になる。「肩取り」の体

捌きには二種類あるので、この「肩取り第一教」の基本から始める方がよいでしょう。

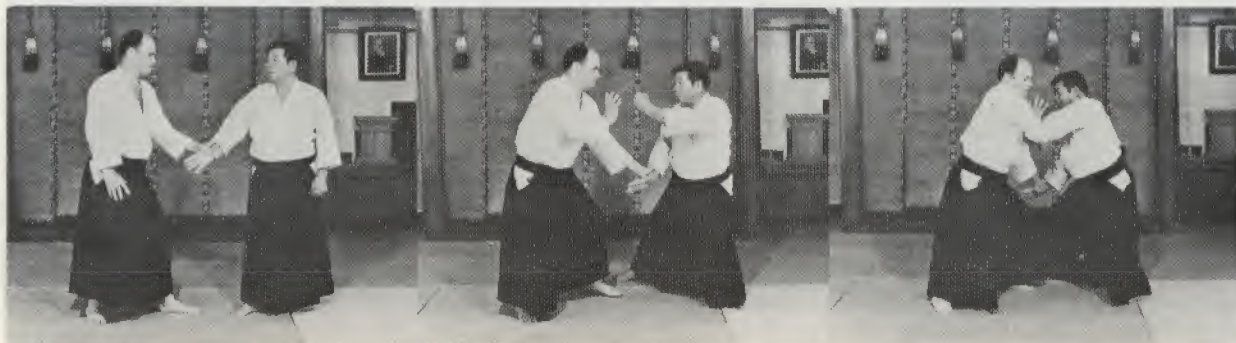


●片手取り第二教

固体（基本）技法

片手をしっかり持たせてから側面に崩す。
固体技法の体捌きは、固ければ固い程、此方

から側面に入ってゆく氣構えこそ大切である。



柔体技法

片手を取らせつつ側面に崩す。進んでくる相手とぶつからない体捌きとなっていなければならない。ゆっくりと正確に行う基本の体捌きは、す早く動く体捌きに共通している。

つまり、ゆっくり動くことは、早いことと同じである。

流（氣）体技法は「片手取り第一教」を参照して行ってみて下さい。



• Kata-dori Dai-Ikkyo

Flowing (Ki) exercise

For solid exercise, please refer to page 48 in Volume 4. "Flow of Ki" gradually emanates

from flexible exercise. There are two kinds of body maneuver in "Kata-dori". The readers are advised to begin with the basic exercise in "Kata-dori Dai-Ikkyo".



• Katate-dori Dai-Nikyo (Wrist turn)

Solid (Basic) exercise

Unbalance your partner sideways after allowing him a firm hold on your hand. The firmer the hold, the greater determination is required to get to his side.



Flexible exercise

Unbalance your partner sideways while letting him catch hold of your hand. Your body must be out of contact with his as he lunges forward.

There is something common between slow but accurate basic movements and quick ones. Paradoxically, slow and quick movements are the same thing. Practice flowing (Ki) exercise in the manner described in "Katade-dori Dai-Ikkyo".



●横面打ち第二教・裏技

固体（基本）技法

打ってきたら側面に入って叩き落とし（当身）

については第四巻111頁参照）、右手形で丸く切りおろし手の甲を握る。この時、左手は相手の右手首を取っていることが大切である。



流（気）体技法

打ってきたら叩き落さず、そのまゝ流して切りおろす。流体技法のポイントは左手刀にある。自分の手刀と面との間を、短剣の長さ

ると流すことができないばかりでなく、短剣が横面に刺さることになるので、注意しなければならない。



▲側面に入り、横面打ちを左手刀で丸く受け流す。

▲ Move to your partner's side and circularly deflect his circular strike with your left Togatana.

- **Yokomen-uchi** (Circular strike at the head) **Dai-Nikyo Ura-waza** (Turning technique)

Solid (Basic) exercise

As your partner attempts to strike at you,

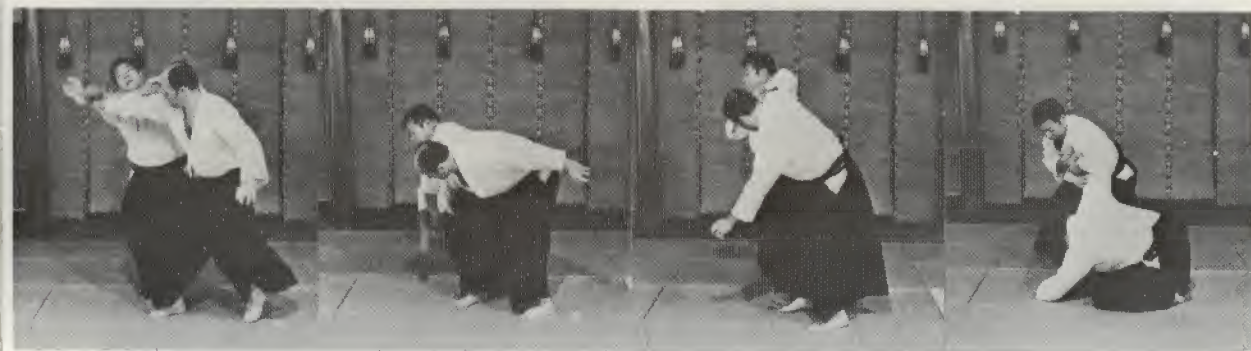
move to his side, knock his arm down with your right Togatana in a circular cutting motion and hold the back of his hand. Be sure that your left hand holds his right wrist by this time. As for Atemi to be used in this exercise, please refer to page 111 in Volume 4.



Flowing (Ki) exercise

Instead of knocking down your partner's arm as he tries to strike, let the striking momentum run its course and cut it down. Your left Togatana is the key to flowing exercise. Keep your Togatana and face at a distance greater than

the length of a dagger as you swerve your partner's circular strike. If you bend your arm, you will not only make the swerving motion ineffective but also court the danger of your partner's dagger stabbing you in the head. Better be careful.



▲ 横面打ちを流すには、手刀を丸くして短剣の届かない「間」を保つこと。

▲ When deflecting your partner's circular strike, use your Togatana circularly and keep your face beyond the reach of his dagger.



◀ 腕を折り曲げると横面打ちは流せない。

- ▲ If you bend your arm, you can hardly deflect your partner's circular strike.



◀ 気を出し、手刀で丸く流せば、例え、取り損っても危険はない。

- (第五教の短剣取り)
(Dagger-taking in Dai-Gokyo)
- ▲ If you are issuing forth your Ki and circularly deflect the strike with your Togatana, you are safe even if you fail to take the dagger.

- Shomen-uchi (Straight strike at the head) Dai-Sankyo (Arm twist) Ura-waza

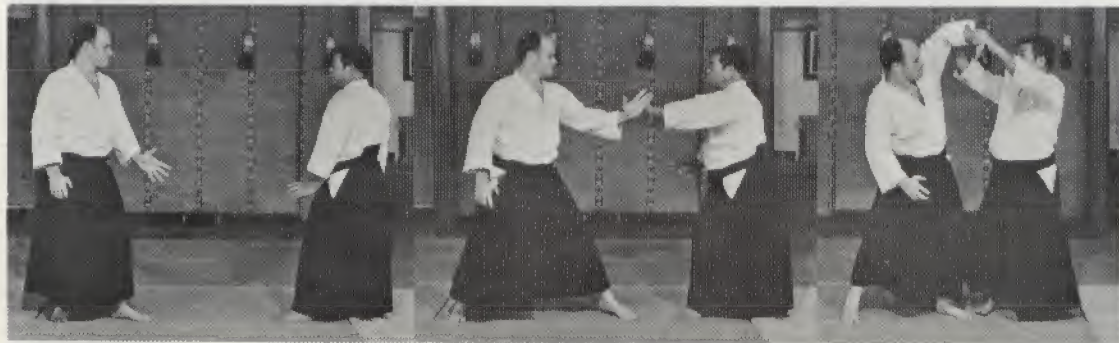
Solid (Basic) exercise

Discharge Atemi at your partner's face with your left hand, causing his left hand to come out, align your toes and circularly bring him down. In the solid type of exercise, you hold and stretch your partner's elbow for a circular arm twist. For further details, please refer to page 59 in Volume 3.

●正面打ち第三教・裏技

固体（基本）技法

左手で面に当身を入れ、相手の左手を誘い出し、爪先を合わせて丸くおさえる。この時固体技法では、右手で肘を握って伸ばし、丸くおさえる。おとは第三巻59頁参照のこと。



流（気）体技法

左手で相手の左手を誘い出し、丸く流しつつ右手で手の甲を取る。固体技法は肘に手が掛るが、流体技法では相手と並びつつ即、手の甲を取っておさえる。すばやい第三教の取り方である。



Flowing (Ki) exercise

Lead your partner's left hand upward with your left hand and take the back of it with your right hand while circularly guiding his momentum. In contrast with solid exercise, in which your hand hooks onto his elbow, flowing exercise features a hold on the back of his hand for an arm twist with your body poised side by side with his. This is a quick Dai-Sankyo holding motion.



●横面打ち第三教

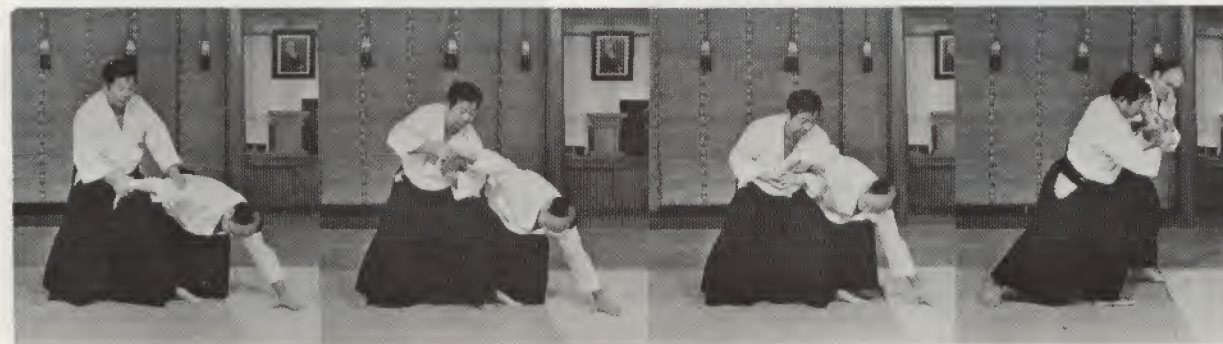
固体（基本）技法

横面打ちに対する固体技法の体捌きは、第二教で述べたので省略させて載く。体捌きがわかれば正面打ち第三教（第3巻56頁～59頁）と同じ要領である。

● Yokomen-uchi Dai-Sankyo

Solid (Basic) exercise

The body maneuver against a circular strike in solid exercise has already been explained in the Dai-Nikyo series. Hence no repetition here. Once you know how to maneuver your body, Yokomen-uchi Dai-Sankyo can be performed in the same manner as Shomen-uchi Dai-Sankyo (P.56-59, Vol. 3).



流（気）体技法

横面打ちを流す手刀と、相手と並んで手の甲を取るのが横面打ち第三教の要点であろう。



Flowing (Ki) exercise

Proper use of Tegatana to deflect a circular strike and the way you take hold of the back of your partner's hand in a side-by-side position are the key points of Yokomen-uchi Dai-Sankyo.



●横面打ち第四教

固体(基本)技法

固体技法の体捌きは、横面打ち第一教から第五教まで共通している。それは相手の側面で横面打ちを叩き落す体捌きであり、第一教のおさえ方も第五教まで共通している。

● Yokomen-uchi Dai-Yonkyo (Forearm pin)

Solid (Basic) exercise

The body maneuver required in the Yokomen-uchi exercise has a common application to Dai-Ikkyo through Dai-Gokyo (Defense against armed attack). To wit, you are required to knock down the circular strike of your partner at his side. The hold-down technique used in Dai-Ikkyo is common to the subsequent series up to Dai-Gokyo.



流(気)体技法

流体技法の時の手刀は、受け流したら即、手首を取った方がよい。手首を圧迫する体勢は剣を打ちこんだ時と同じ。“握り”も同じ。

Flowing (Ki) exercise

In this exercise, you had better let your Tegatana get hold of your partner's wrist immediately after turning aside his strike. The posture required in pressuring his wrist is the same as in sword striking exercise. The same holds true for the “holding” pattern.



●横面打ち第五教

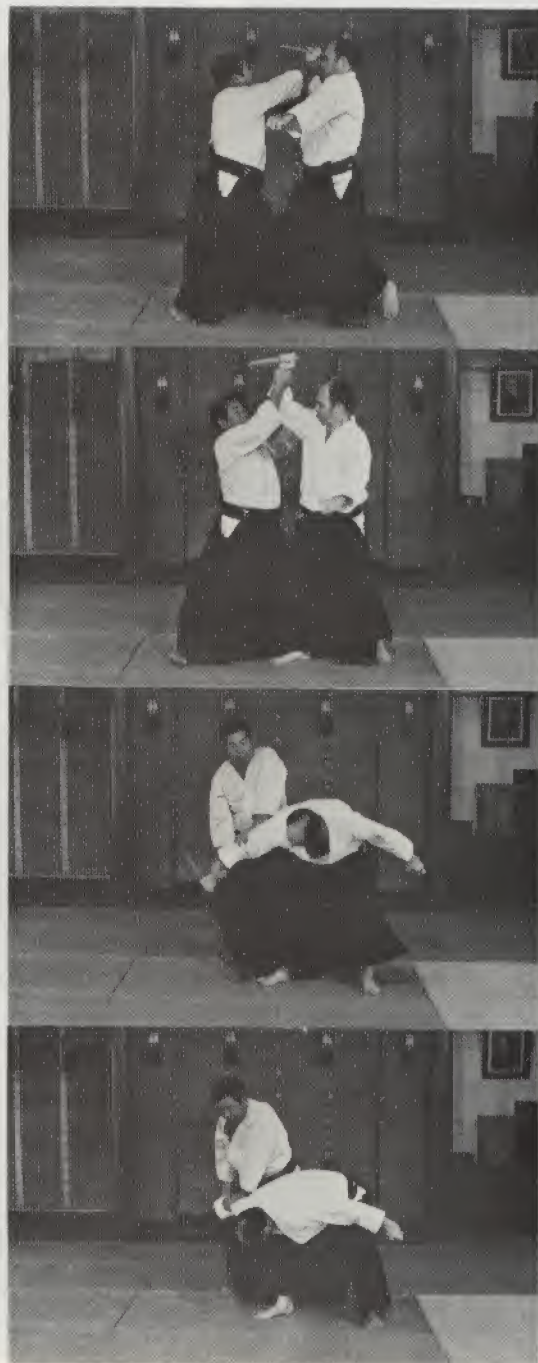
固体(基本)技法

第五教は短剣取りの技だから、右手の持ち方に注意し、口伝“大波の如く”丸くおさえる。



Solid (Basic) exercise

Dai-Gokyo is an exercise in taking, among other weapons, a dagger. Because of such nature of the exercise, you should be particularly attentive to the way you hold your partner's right hand. Circularly hold him down "in a billows-like movement" as mentioned in Kuden (Secrets of Aikido orally bequeathed by the Founder).



- **Yokomen-uchi Dai-Gokyo** (Defense against armed attack)

流(気)体技法

左手刀で相手の短剣が横面に届かないように流し、右手でしっかり手首を取って返す。

Flowing (Ki) exercise

Turn aside your partner's dagger with your left Togatana to keep it from reaching your head and firmly hold and turn his wrist with your right hand.



●片手取り四方投げ・表技

● Katate-dori Shiho-nage (Four-corner throw) Omote-waza

固体(基本)技法

右手で顔面に当身を入れつつ側面に入って右手を取る。振りかぶりつつ一歩進んで後方

を切る。固体技法は、しっかり片手を取らせてから始める。



柔体技法

側面に入りつつ片手を取らせる。この時の左手の返しと角度に注意し、振りかぶって後

方を切る。柔体技法では「間」の取り方が大事な点である。



流(気)体技法

体を開いて相手の気を流し、自分の側面に導いてくる。固体技法では自分から合せてゆくが、流体技法では相手を自分の側面に導い

て来て合わせる（投げる前の間合いがとれた状態）。いわゆる“流れ”とは、単に気を流すだけではなく、このように導くことが大切だ。



Solid (Basic) exercise

Step into your partner's side and seize his right hand while subjecting his face to your right-hand Atemi. Take a step forward in an

upward arm swinging motion and cut the rear. Solid exercise gets under way after letting your partner get a firm hold of your one hand.



Flexible exercise

Let your partner seize your one hand as you glide to his side. As you swing up your arm and

cut the rear, be careful about the way you turn your left hand and the load on it. An "interval" is important in flexible exercise.



Flowing (Ki) exercise

Turn your body obliquely, thereby turning his Ki aside, and lead him to your side. In solid exercise, it is you who coordinate your move with his. In flowing exercise, however, it is he

who does so. In the latter case, the mutual stance is such that you are ready to throw him. The so-called "flow" is not meant merely as deflecting your partner's Ki. It is important to lead his Ki to your desired position.



●片手取り四方投げ・裏技

固体(基本)技法

左手を取らせたら、爪先を合わせながら相手の右手を取り、後方を水平に切りつつ振りかぶり、再び後方を切る。



流(気)体技法

左手を取らせる時に腰をひねりつつ爪先を合わせる（相手が飛びこんでくれば浅く）。心を丸く体三面に開く（口伝）よう心掛ける

ことである。（第四巻116～117頁「八方切り」参照）



固体技法の手の取り方 (How to hold hand in solid exercise)



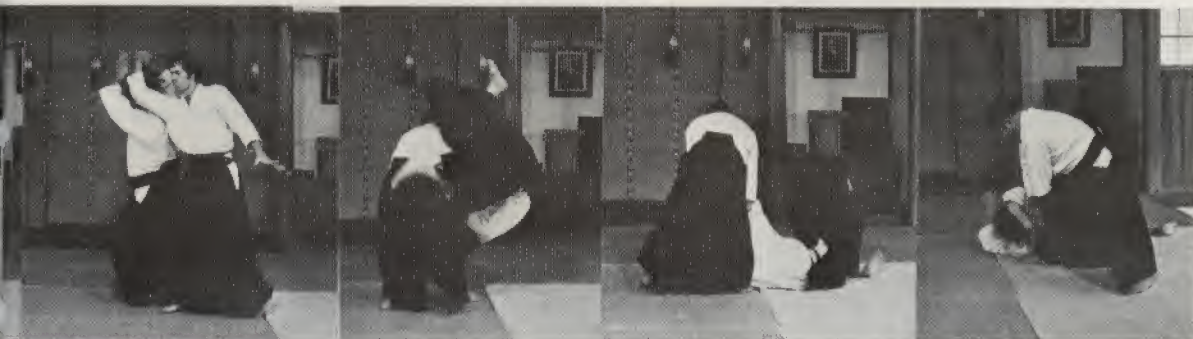
▲左手刀の返しと右手の取り方に注意し、後方を水平に切る。

▲ Note carefully how to turn your left Togatana and seize your partner's right hand. Then cut the rear horizontally.

● Katate-dori Shiho-nage Ura-waza

Solid (Basic) exercise

After letting your partner take hold of your left hand, take his right hand while aligning your toes, swing up your arm as you slash the rear horizontally and cut the rear again.



Flowing (Ki) exercise

Align your toes while twisting your hips as you allow your partner to seize your left hand. Scale down your movement in depth when he

rushes against you. Try to **KEEP YOUR MIND CIRCULAR AND TURN YOUR BODY 270 DEGREES** as instructed in Kuden. Please refer to P. 116-117 in Vol. 4.



流体技法の手の取り方 (How to hold hand in flowing exercise)



▲ 左手刀で導きつつ右手で手首を取る。ここから体を三面(¾)に開いて投げる。

▲ Take your partner's wrist with your right hand while leading him with your left Te-gatana. Follow the action with turning your body 270 degrees for a throw.

●入身投げ

入身投げについては第三巻88項から103頁で紹介したので、ここでは補足するに留める。

入身投げで最良の状態は、相手の肩胛骨を脇をしめて制していることである。相手は肩を引いて逃げられないから、この状態から腰をひねれば、両手に頼って投げなくても倒すことができる。

● Irimi-nage (Entering throw)

Only a supplemental explanation is offered here regarding Irimi-nage since the technique was introduced at length on P. 88-103 in Vol. 3.

The best condition in which to perform this technique is brought about when you gain control of your partner's shoulder blade by tightening your armpit. His shoulder thus held captive, you can throw him down without resorting to the strength of your both hands if only you twist your hips.



▲肩を引いて逃げられることがある。▲ There is a chance that your partner may be able to escape by pulling his held shoulder.



▲肩胛骨を脇で制する。▲ Clamp your partner's shoulder blade with your arm.



▲肩胛骨を制していれば、左手で倒すこともできる。

▲ As long as you have complete control over your partner's shoulder blade, you can flip him down only with your left hand.

●回転投げ(内回り)

固体(基本)技法

回転投げの稽古で、一旦握った相手の手の指だけを開かせ、この写真の体捌きでやってみる。それで最後まで手が離れずについてるように腰のひねり等を工夫するものもよい方法である。

● Kaiten-nage (Rotary throw inward)

Solid (Basic) exercise

As an experiment with this exercise, have your partner loosen up his fingers, leaving only the palm to hold your hand, and practice the sequence as shown in these photos. It will do you good if you make your own studies on how to twist your hips and other aspects of the technique so that your partner's palm may stay "glued" on your hand until you finish the exercise.



柔体技法

右手を取らせつつ側面に崩し左手で当身を入れ、内側に払われたら逆らわずに流して内回りし、大きく切り上げて手首を取り、一番下で頭を手前に押さえ、右膝で面に当身（蹴り）を入れつつ一歩進んで投げる。

Flexible exercise

Unbalance your partner sideways as you let him take your right hand, trigger Atemi with your left hand and turn off his inward parrying attempt without resisting it. Then, rotate inward, take his wrist after cutting him down sweepingly and hold his head in front of you when it reaches the lowest level. The exercise is concluded with feigning a kick at his face with your right knee and taking a step forward for a throw.



流(気)体技法

体を開いて相手の気を流し、内回り回転投げの体勢まで導いてくる。あとの体捌きは柔体技法と同じ。

Flowing (Ki) exercise

Turn your body obliquely to let your partner's Ki run its course and bring him to a position where an inward rotary throw is possible. The rest of the body maneuver required is the same as in flexible exercise.



●後胸取り腰投げ

固体(基本)技法

固体技法は後取りの場合も同様にしっかりと持たせてから始める。説明については第三巻122頁を参照して下さい。

- Ushiro-mune-dori (Lower lapel held from behind) Koshi-nage (Hip throw)

Solid (Basic) exercise

The exercise, even in the case of Ushiro-dori, begins after letting your partner get a firm hold on you. As for further details, please refer to page 122 in Volume 3.



流(気)体技法

左手刀を返し、相手の気を導き流し、その手で肩をなでおろすと肩の上に乗る。流体技法では左手刀を下に払い落させず、その手で

導くことが大切である。腰投げの口伝を参照の事(第三巻122頁)。



▲ 手刀を振りかぶる様に相手の気を導き、右肩から腕をなでおろす気持ちで相手を腰の上に導く。

▲ Lead your partner's Ki by swinging up your Togatana and cause him to land on your hips by



Flowing (Ki) exercise

Turn your left Tegatana to conduct your partner's Ki to your advantage and pass it from his shoulder across his arm. The action results in his landing on your hips. In flowing exercise, it is

important to use your left Tegatana as a means of leading your partner to your desired position without flipping it down. Please refer to page 122 in Volume 3 which carries Kuden concerning hip throws.



▲ seemingly passing it from his right shoulder across his arm.

3. 変化の技法

この技法は技の途中で「間」をとり過ぎたり、押さえきれなかったり、或いは逃げられたりした時、その状況に合わせて変化する方法である。「合気道には間違いがない」と云われるのも其の為である。

変化しなければならない状況は色々考えられるが、一応の区別をして例示するのはやむを得ないところである。実際は複雑に絡みあった状態が事実に近いと思う。だから今迄紹介した変化技を十分に修得した上で、色々な状況を想定し、変化の技法を工夫してみて戴きたいのである。

又、このような変化の技法や、既に述べた返し技などを修得すれば、合気道で試合の出

来ないことがよく判っていただけると思う。そして稽古そのものが、試合以上に難かしいものであることも、次第に判明してくるであろう。

3. Variation of techniques

Techniques must vary to conform to various situations arising from too apart a mutual stance taken during the execution of a technique or a failure to hold your partner down completely, allowing him to escape. Hence the saying: "Aikido never goes wrong". There are all kinds of conceivable situations where such variations must take place. For convenience's sake, I have categorized and illustrated the variations required. Actually, the situations under review are rather intricately entwined. I therefore suggest the trainees suppose a wide variety of situations and study compatible techniques after fully mastering the varied exercises introduced previously.

If you master these variable techniques, as well as counteractive techniques introduced in Volume 4, you will be convinced that matches are impracticable in Aikido. It will also become patent that practice itself is more difficult than a match.

• Variations contingent on mutual stance

a) From "Kaiten-nage" to "Dai-Ikkyo"

If the mutual stance becomes too apart, as shown in the photo, in performing an inward rotary throw, take the back of your partner's hand immediately and subdue him with "Dai-Ikkyo". In a common fashion, variations to the series up to Dai-Yonkyo should be possible.

●間合いによる変化

(イ)「回転投げ」から「第一教」へ

内回り回転投げで写真のように間合いが開きすぎたら、すぐに手の甲を取って第一教で制する。第一教が出来れば第四教まで共通して出来る筈である。



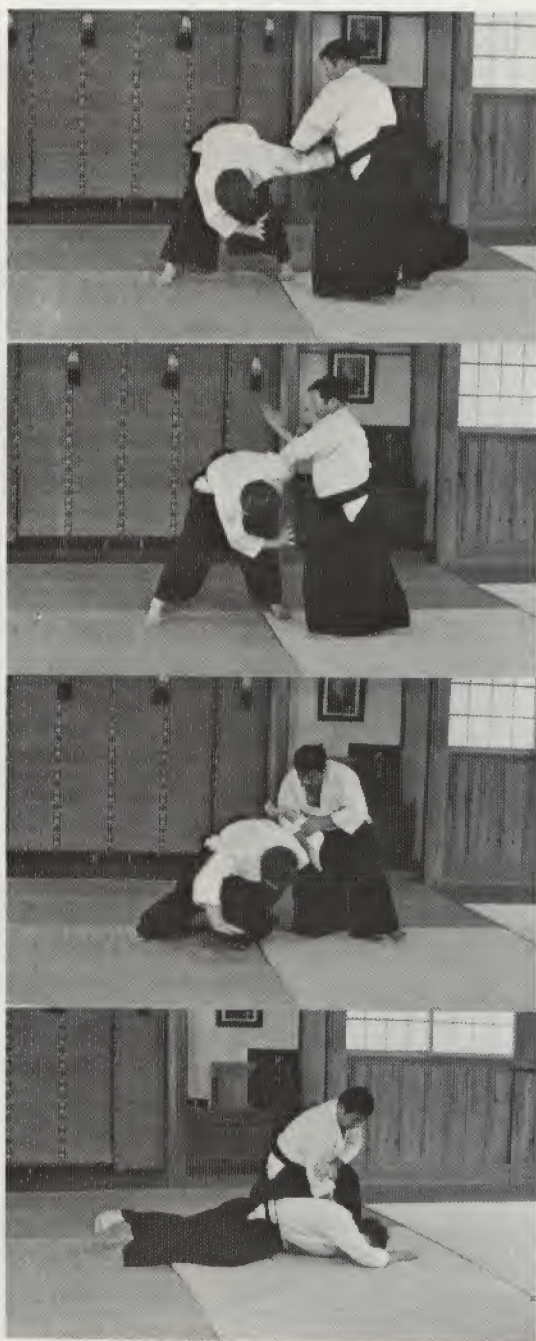
(ロ)「回転投げ」から「第三教変形技」へ

回転投げで間合いが開きすぎたら、一步相手に寄って第三教の変形技に移っておさえるのである。この場合、右手刀を充分に張り、掌が上を向かないようにしなければならない。



b) From "Kaiten-nage" to "Variation of Dai-Sankyo"

If the mutual stance becomes too apart in Kaiten-nage, move a step closer to your partner and hold him down with a varied form of Dai-Sankyo. See to it that your right Togatana is fully spread and that the palm does not face upward.



(ハ)「後両手取り第一教」から
「十字絡み」へ

後両手取り第一教で間合いをとり過ぎたら、右足を大きく一歩引いて十字絡みに変化する。このようにすれば、相手の両腕は深く絡みあうのである。

c) From "Ushiro Ryote-dori (Both hands held from behind) Dai-Ikkyo" to "Jyujigarami" (Cross-twine throw)

If the mutual stance becomes too apart in Ushiro Ryote-dori, draw your right foot back a full step for a change to Jyujigarami. Your partner's both arms get deeply entwined as a result.



● 頑張られた時の変化

(イ)「第一教」から「変化技」へ

先ず上段で頑張られた時である。すかさず相手の力を流し、腰をひねって切り下すと、相手は崩れて飛んでゆくのである。



● Variations when your partner resisted

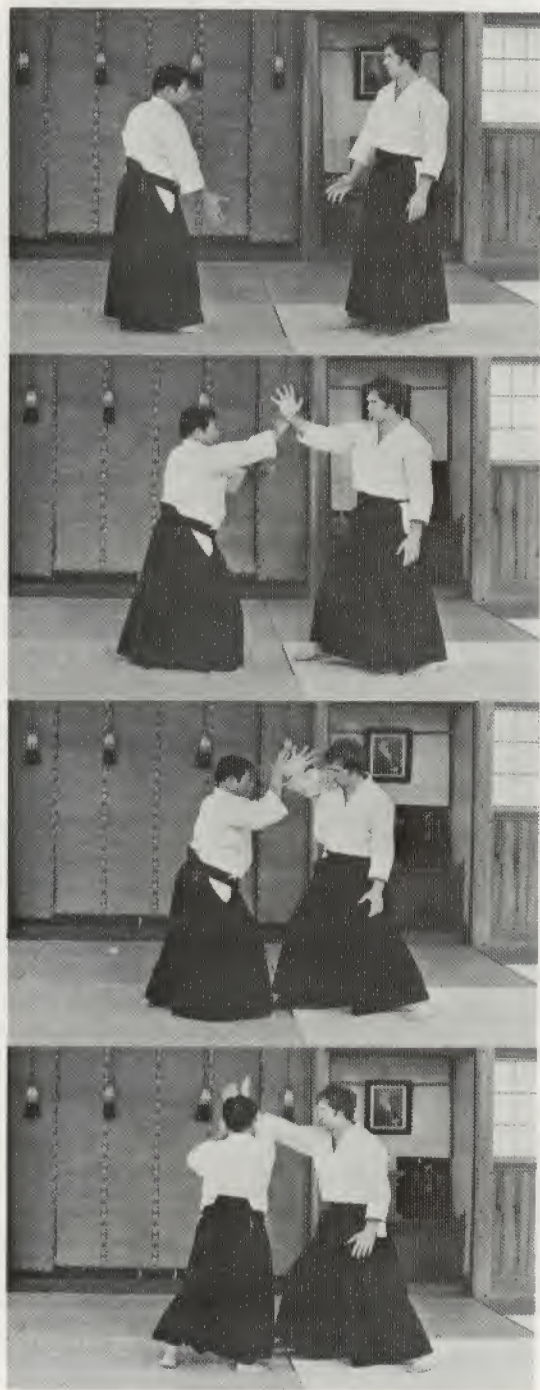
a) From "Dai-Ikkyo" to "Varied technique"

This shows a case of meeting with resistance at an upper level. Lose no time in turning off your partner's strength, twist your hips and cut him down. He will lose his balance, followed by a whirling drop on the mat.



(ロ)「第一教」から「入身投げ」へ

上段で頑張られたらその力を流し、そのまま入身投げに変化して投げる。



b) From "Dai-Ikkyo" to "Irimi-nage"

When resisted at an upper level, turn off your partner's strength and change over to Irimi-nage.



(ハ)「第一教」を「変形」に

次は中段で頑張られた時である。こんな時は此方も少々と意地悪をし、足を踏みつけて裏技で押さえる。これは裏技の合せ（爪先と爪先をそろえる）を利用したものである。



c) From "Dai-Ikkyo" to "its variation"

This is a case of being resisted at a middle level. In a case like this, be a little unkind to your partner, stepping on his foot and holding him down with Ura-waza. This represents use of Ura-waza-no-awase (aligning thoes of both feet).



◀頑張られたら足を踏んで「少々と、失礼」。
裏技に変化して押さえる。

When resisted, step on your partner's foot. Then change over to Ura-waza for a hold-down.

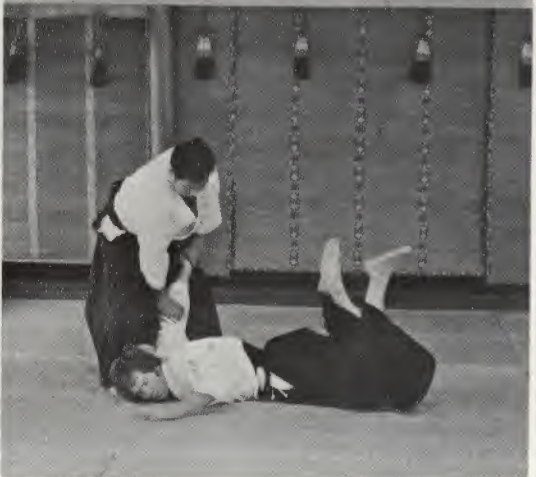
(二)「第一教」から「第三教」へ

第一教で押さえきれず、相手が立ち上がれば、即、第三教にその力を応用する。



d) From "Dai-Ikkyo" to "Dai-Sankyo"

If you fail to hold your partner down with Dai-Ikkyo, allowing him to regain his posture, use that momentum for Dai-Sankyo immediately.



(ホ)「第一教」から「入身投げ」へ

押さえきれず、相手が立ち上がれば襟を取って入身投げに変化する。

以上のように、第一教からの変化は多い。

e) From "Dai-Ikkyo" to "Irimi-nage"

If your partner survives Dai-Ikkyo and regains his balance, take him by the collar for Irimi-nage. As shown above, there are a number of variations from Dai-Ikkyo.



(ヘ)「入身投げ」を「変形」へ

入身投げの手を下で押さえつけられたら、後足を引き、側面に崩して投げる。また、左

手を顎にかけ腰をひねって投げることもできる。



f) From "Irimi-nage" to "its variation"

If your hand is held below in the act of Irimi-nage, draw your rear foot back and unbalance your partner sideways for a throw. It is also possible to throw him by twisting your hips, with your left hand placed on his chin.





(ト)「入身投げ」から「四方投げ」へ

(ヘ)と同様に右手を下で押さえられたら、その押さえた手を取って四方投げに変える。

この技法によれば、入身投げから「入身投げ」「小手返し」「腰投げ」「おさえ技」など、沢山の技に変化できる。実際に試してみるのがよい。

g) From "Irimi-nage" to "Shiho-nage"

If you are in the same situation as f), take your partner's hand holding yours for Shiho-nage.

A great multitude of variations from Irimi-nage are possible, such as to "Irimi-nage", "Kote-gaeshi" and "Osae-waza" (holding techniques). I suggest you try them out yourself.



(チ)「四方投げ」を「変形」に

四方投げで振りかぶりが出来ない時には、腹で持ち上げてから振りかぶる。こうすれば頑張られても難なく投げることができる。

h) "Shiho-nage" to "its variation"

When you cannot swing up your arm in Shiho-nage, enlist the aid of your abdominal strength and make your partner's body buoyant. By so doing, the upward arm swinging motion becomes possible and you can throw him easily regardless of his resistance.



●逃げられた時の変化

(イ)「肩取り第一教」から 「呼吸投げ」へ

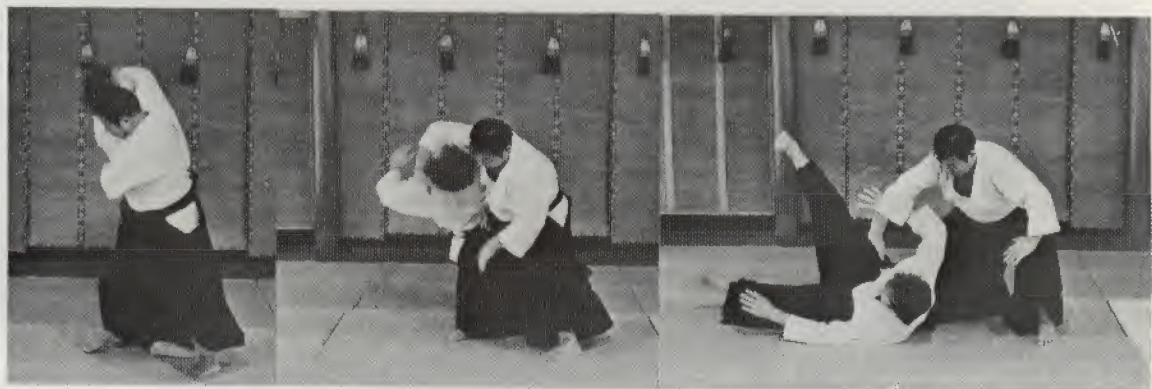
第一教で肘を返す時に腕を折り曲げて逃げられることがある。「第一教は握りの稽古」と云われるように、しっかり肘を取らなければ第一教は難しい。もし逃げられたらその方向へ更に崩し、「呼吸投げ」に変化するのである。

● Variations when your partner brakes free

a) From "Kata-dori Ikkyo" to "Kokyu-nage"

When you turn your partner's elbow in Dai-Ikkyo, he may sometimes escape by bending his arm. It is said that "Dai-Ikkyo is a holding practice". This being the case, it is difficult to perform Dai-Ikkyo unless you hold your partner's elbow firmly. If he breaks loose, pursue and unbalance him, following up the move with "Kokyu-nage".



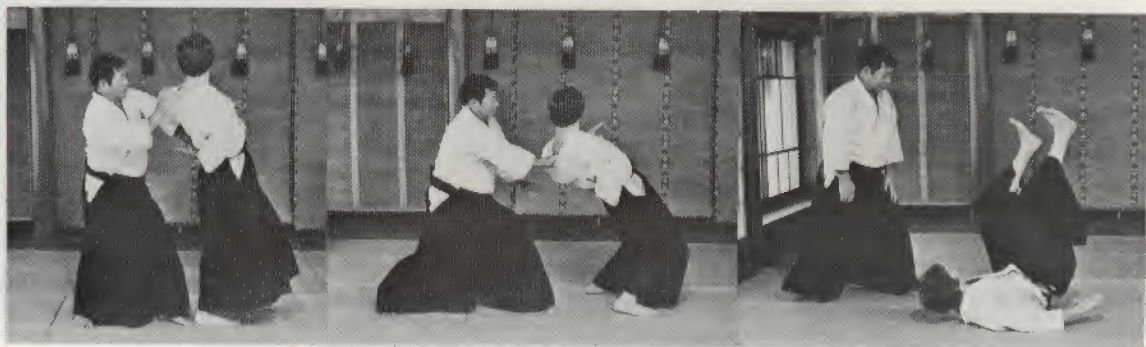


(ロ)「第三教」から「入身投げ」へ

「第三教」ではよく後に曲げて逃げられることがある。こんな時は直ぐに「入身投げ」で投げるか、次の写真のように、襟を取って引き倒してもよい。いずれにしても稽古では受身をとれるように、投げる時は手を離してやる心使いが欲しい。

b) From "Dai-Sankyo" to "Irimi-nage"

In "Dai-Sankyo", your partner often succeeds in breaking away by arching his body backward. In such a case, throw him immediately with "Irimi-nage" or as the next series of photos shows, pull him down by seizing him by the collar. In any case, be considerate to your partner while in practice by allowing him Ukemi (rolls and somersaults in defense) and letting go of your hand when throwing him.



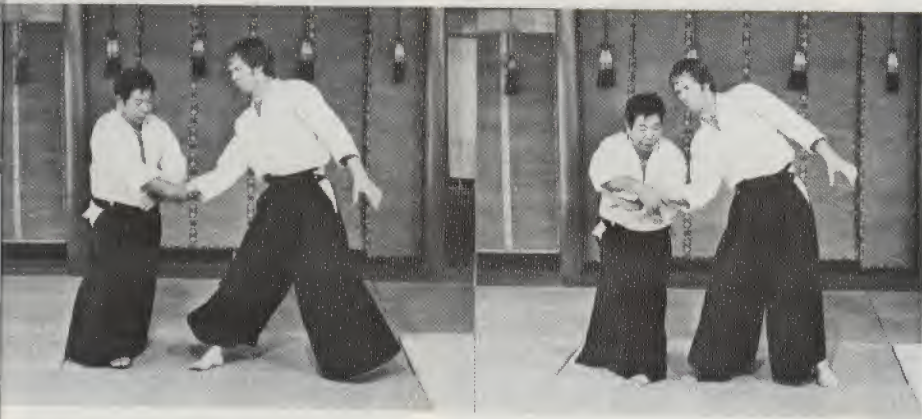
(ハ)「四方投げ」から「四方投げ」へ

「四方投げ」で振りかぶる時、相手も一緒になって回り逃げることもある。このような時はもう一度「四方投げ」に移ることができるが、今後は小回りして逃げられないようにしなければならない。

c) From "Shiho-nage" to "Shiho-nage"

While swinging up your arm in "Shiho-nage", your partner may sometimes turn around with you and get away. You can then start up "Shiho-nage" again but this time you must make the turn smaller to block his getaway.





(二)「四方投げ」から「入身投げ」へ

(ハ)と同様に逃げられたら、その動きを利用して「入身投げ」で投げるのである。

d) From "Shiho-nage" to "Irimi-nage"

If your partner runs away as in c), take advantage of his escaping momentum for a throw with "Irimi-nage"



(ホ)「四方投げ」から「腰投げ」へ

「四方投げ」で逃げられたら、そのまま「腰投げ」に変化して投げる。

e) From "Shiho-nage" to "Koshi-nage"

If "Shiho-nage" proves ineffective, resulting in your partner's getaway, change over to "Koshi-nage" for a throw.



(へ)「四方投げ」から「変形」へ

この技の説明は第四巻41頁を参照して下さい。

以上のように「四方投げ」で逃げられた時は、「片手取りの変化」(第四巻22頁以降)につながるので、ぜひ再読して下さい。

f) From "Shiho-nage" to "its variation"

Please refer to page 41 in Volume 4 for details of this subject.

As shown above, instances of escape in "Shiho-nage" are associated with "Katate-dori variations", a subject treated on the 22nd and subsequent pages in Volume 4. Please be sure to reread it.



(ト)「回転投げ」から「回転投げ」へ

「外回り回転投げ」の時、相手が手を離して逃げることもある。こんな時は手刀を使い、もう一度その手を巻きこんで「回転投げ」を行うとよい。この状態からの変化も、この外に沢山あるので工夫されたい。

g) From "Kaiten-nage" to "Kaiten-nage"

While performing an "outward rotary throw", your partner may sometimes let go of his hand to make his escape. In such a case, use your Togatana to involve his hand again for another "Kaiten-nage". There are many other variations from a situation of this kind. Please use your imagination in studying them.





(チ)「腰投げ」から「第三教」へ

ここでは「後両手取り腰投げ」を例にとる。
腰が掛らず逃げられたら、握った手で「第三教」に固めるのである。



h) From "Koshi-nage" to "Dai-Sankyo"

Shown here as an example is "Ushiro Ryote-dori (Both hands held from behind) Koshi-nage". If you fail to get your partner on your hips, resulting in his getaway, switch to "Dai-Sankyo" for an arm twist using your hand held onto his.



●自分の動作を間違えた時の変化

Variations when you erred in your movements

(イ)「突き小手返し」

「突き小手返し」の体捌きは、相手の右側（外側）に入るのが普通である。

a) "Tsuki Kotegaeshi" (Wrist turn-out against thrust)

You are usually required to slide to the right side of your partner when performing "Tsuki Kotegaeshi".



ところが次の写真のように中（相手の前）へ入ってしまったらその場に止まらず、瞬間的に一呼吸で外側へ出てしまわねばならない。勿論、このように中へ入ってしまったら、突きを叩き落して「第一教」に変化してもよい。

But if you happened to get into the front of your partner, as the next sequence of photos shows, don't stand still. You must get outside instantaneously and "in one breath". As an alternative, you may, of course, knock down the thrust and change over to "Dai-Ikkyo".



(口)「第一教」

「第一教」で相手の肘を押さえる手が外れてしまったら、「第三教」で即座に固める。



b) "Dai-Ikkyo"

If your hand holding your partner's elbow in the "Dai-Ikkyo" exercise slipped away, get on to "Dai-Sankyo" for an immediate arm twist.



(ハ)「四方投げ」

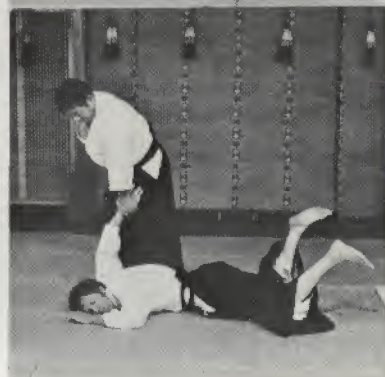
「四方投げ」を振りかぶって一歩進む時、初心者などはよくその方向を間違えている。こんな時も間違いとせず、第三教に変化すればよい。

いわゆる「間違った動作」であっても、武道では「しまった、間違った」では済まされない。そこには自分の生命が懸っている訳だから。変化の技法は、武道の中では非常に大切なものであり、必須の技として修得しなければならない。

c) "Shiho-nage"

Beginners often err in their direction when they swing up their arm and advance one step in the "Shiho-nage" exercise. Such error, however, can be offset if you turn the exercise into "Dai-Sankyo".

A "wrong movement" could be fatal in a martial art, where there is no excuse for such statement as "Goodness, I have made a mistake!" The variation of techniques is a critical exercise in a martial art and should be mastered as a "must" subject.



●相手の動作に間違いがある時の 変化

• Variations when your partner erred in his movements

(イ)「片手取り」の間違い

こういう取り方では、いとも簡単に押さえられるので間違えぬよう気をつけた方がよい。



a) Error made in "Katate-dori"

... Example (1)

If your partner holds your hand in such a manner as shown in the photo, you have no sweat subduing him. Learning an accurate hold is important.



b) Error made in "Katate-dori"

... Example (2)

If your partner's hold is wrong, you will find it easier to take the back of his hand for "Dai-Sankyo" execution.

(ロ)「片手取り」の間違い

取り方を間違えてくれると、手の甲を取って「第三教」に固め易くなる。





(ハ)「後両手取り」の間違い

相手が間違っ持ったお蔭でこんな状態になってしまった。然し、合気道には「呼吸投げ」がある。



c) Error made in "Ushiro-Ryote-dori"

As a result of your partner's wrong hold, you have been driven to a posture as shown in the photos. It is no problem, however, since Aikido's repertory of techniques includes "Kokyu-nage" (Abdominal breath power throw).



●その他の変化技

(イ)「肩取り小手返し」

肩を取りにきたら面に当身を入れる。相手がその手をつかんで払い落したら、相手の側面に入って小手返しに移る。

● Other varied techniques

a) "Kata-dori Kotegaeshi"

When your partner attempts to grab your shoulder, shoot Atemi at his face. If he seizes your hand used for Atemi and shakes it down, get to his side for "Kotegaeshi".



(ロ)「肩取り第三教」

当身を入れて左手を誘い出す。その手の甲を右手に持って第三教に移って固める。



b) "Kata-dori Dai-Sankyo"

By discharging Atemi, provoke your partner's left hand to come out. Take the back of that hand with your right hand and proceed to "Dai-Sankyo".



(ハ)「肩取り呼吸投げ」から
「第三教」へ

当身を入れ、払い落されたらそのまゝ、「呼吸投げ」に移り、右手で再度顔面に当身を入れる。受けた手を取って「第三教」の変形に変化する。

c) From "Kata-dori Kokyu-nage" to
"Dai-Sankyo"

Shoot Atemi first. If your hand is flipped down, go right into "Kokyu-nage" and direct another Atemi at your partner's face with your right hand. Then take his parrying hand for a varied form of "Dai-Sankyo" exercise.



4. 多人数掛けの技法

多人数に対する心構えとしては道歌があるので、もう一度紹介しよう。

「敵多勢 我をかこみて攻むるとも
一人の敵と思いたたかえ」

この道歌は先ず気力で負けないようにとの戒めである。そして更には、体捌きも1対1の場合と同様にすべきことを示唆している。合気道の技は多人数に対しても殊更変る訳ではないからだ。ただ心すべきことは、常に多人数攻撃の輪から抜け出せる技でなければならない。

4. Techniques against group attack

Let us review here an ode of the Founder to Aikido relating to the question of how a group attack should be handled.

“Even when a host of opponents encircle and attack me, I urge myself to consider them all a single opponent and fight back that way”.

This ode is a reminder that you must, first of all, not be outmatched in Ki power. It also suggests that your body maneuver required in a group attack should be the same as in a person-to-person combat. The reason is that Aikido techniques need not be modified just because it is a group attack. The point to remember, however, is that the level of techniques should be sufficient to enable you to get out of the circle of attackers.

●多人数に対する捌き方

(イ)バラバラに打ち掛ってきた時の捌き

先ず多人数の輪から入身法で出ながら1人を投げ、つかみかかって来る次の人を最初に投げた人の方へ飛ばし、最後は二人の方へ投げる。実戦であれば投げた人の上へ投げる訳だが、稽古ではそれは出来ない。実戦では自身がその本領を発揮するであろう。

● Body maneuvers against group attack

a) When attacked individually

First, maneuver yourself out of the circle of attackers with “Irimi” (Entering) technique. While doing so, throw the first attacker, then take on the next as he rushes against you and send him flying away in the direction the first fell. Finish the exercise by throwing the third toward the first two. In an actual combat, you are supposed to throw one attacker and heap him on top of another already prostrate. But this is impractical in an exercise. Atemi displays its real effectiveness in actual fighting.



(ロ)同時に打ちこんで来た時の
捌き

同時に打ちこまれた時も一旦、輪の外へ出て、打ち掛けて来た中の1人を輪の中へ押しこむか投げ入れてやる。多人数掛けの捌きとして大事な点である。

この後は(イ)の要領で、次々と制してゆくのである。

b) When attacked simultaneously

As is the case with a), pull yourself out of the circle of attackers first and either push or throw the first attacker into the circle. Such movement is essential in handling a group attack. The subsequent action in conquering one after another is the same as in a).



- ▲ 攻撃して来る人と入れ替り、輪の中へ押し込む。 ▲ Outmaneuver your attacking opponent to gain a vantage point and push him into the circle.

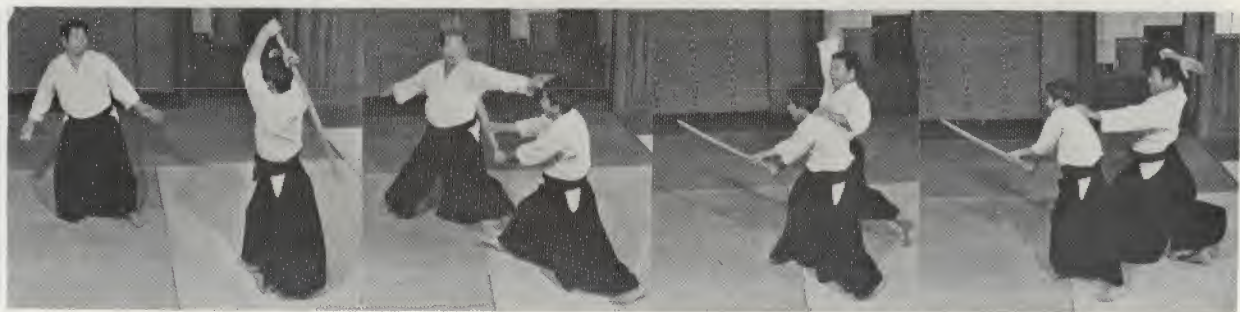
(ハ) 多人数武器攻撃に対する

捌き

武器攻撃に対しても捌きは同様である。従って普段の入身投げも、相手の背後まで充分に入るように練習しなければならない。武器攻撃に対しての入身は、それぞれ間合いが遠いから尚更である。

c) When subjected to armed group attack

The body maneuver required in an armed group attack is the same as in the two foregoing instances. What counts therefore is the day-to-day practice of Irimi-nage, which must be deep enough to reach the back of your partner. The need for a thorough Irimi is particularly acute in the case of an armed group attack since the mutual stance you choose to take is more apart than in unarmed exercises.



● 多人数掛けの武器取り

● Weapon-taking in group attack

(イ) 太刀取り……(1)

相手が振りかぶったら即座に側面に入って太刀を取って投げる。太刀取りの要領は第二巻77頁以下を参照して下さい。

a) Sword-taking . . . Example (1)

The minute your opponents swing up their swords, get to the side of one of them and take his sword for a throw. Please refer to the 77th and subsequent pages in Volume 2 for details on how to take a sword.





(ロ)太刀取り……(2)

太刀取りの体捌きも、左右へ体をかわして太刀を取るということではなしに、相手の側面以上背後まで入る心掛けが必要である。

b) Sword-taking . . . Example (2)

The body maneuver required in taking a sword is not so much swaying your body to the left and right to avert the strike as entering into your partner's side deeply enough to reach almost his rear.



(ハ)杖取り……(1)

太刀取りでも同じことだが、相手の武器を取ってそれを使うことも出来る。そうなれば組太刀や組刀変化技、組杖など、色々な、理^{あい}合も活きてこよう。

c) Jo-taking . . . Example (1)

As is also the case with sword-taking, you can take your partner's Jo and use it to your advantage. You will then be able to make use of the coordinated relationship existing in Kumi-tachi (Matching of swords), Kumi-tachi Henka-waza (Varied exercises arising from matching of swords) and Kumi-jo (Matching of Jos).

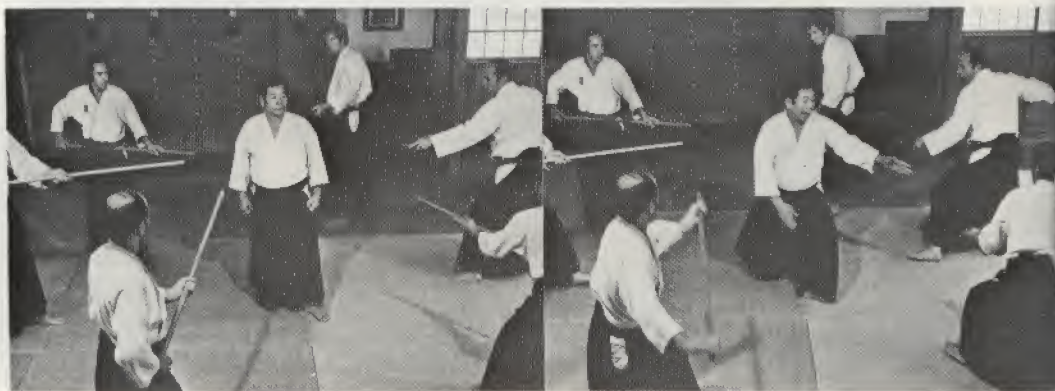


(ニ)杖取り……(2)

第二巻121頁からの「杖取り」の体捌きを研究し、常に多人数に対する「捌き」を身につけて欲しいものである。

d) Jo-taking . . . Example (2)

I want the readers to study the body maneuver required of "Jo-taking" by referring to the 121st and subsequent pages in Volume 2 and acquire a constant "readiness" to handle a group attack.





● 多人数掛け腰投げ

(イ) 後胸取り腰投げ

多人数掛け腰投げの要点は、攻撃と同時に投げるべく相手を腰の上に乗せ、自分の身をかばいつつ投げることである。腰投げに共通した要点である。攻撃の輪から抜け出すことは言うまでもあるまい。

通常行っている1対1の稽古時にも、一人に全神経をうばわれず、多人数を想定し、全体に気を配って投げるよう習慣づけたほうがよい。「腰投げ」の要領は、第三巻122頁を参考にして下さい。



● Koshi-nage against group attack

a) Ushiro Mune-dori Koshi-nage

What is essential to hip throws against a group attack is to load the first attacker onto your hips as soon as you are besieged and throw him away while protecting yourself from the attack of others. Handling an attacking group in such a manner is common to all sorts of hip throws. Needless to say, you must also disengage yourself from the circle of attackers.

Even while you are engaged in usual person-to-person practice, you are advised to form the habit of not letting your attention be wholly absorbed by the other party only but supposing that other attackers are also present. In other words, distribute your attention all around while executing a throw. Please refer to page 122 in Volume 3 for details regarding hip throws.





(ロ)両手取り腰投げ

この腰投げの要領は、前頁に同じである。このような腰投げをマスターしていれば、次の「多人数掛け投げ技」も非常に楽になる。腰の上に相手を乗せなくても、いわゆる“腰が入る”ようになるからである。

「腰投げ」も早くなると、敵の下をかいぐって次から次へと投げ、あたかも「畳返し」で越した畳の間を身をひそめてくぐり、敵に襲いかかって行くが如くである。

b) Ryote-dori (Both hands held) Koshinage



The requirements of this type of hip throw are the same as those listed on the preceding page. If you master the knack of these hip throws, you will find “throwing techniques against group attack”, the next item on the agenda, much easier to understand and practice. This is because through hip throw practice you get to learn how to “settle your hips down” without necessarily having your partner on your hips.

In a rapid execution of hip throws, you will be sweeping your way beneath the thrust of your opponents, throwing one after the other. It is like “Tatami-gaeshi” (Mat turning) technique in which you rip open one mat after another, submerge under the floor and leap upon the attackers in quick succession.

● 多人数掛け投げ技

(イ) 両手取り呼吸投げ

この投げ技は、握りの呼吸力と腰のひねりが必要だ。このように簡単に見える投げ技ほど、腰投げを十分に稽古した上で行った方がよい。

● Throwing techniques against group attack

a) Ryote-dori Kokyu-nage

This throwing exercise requires abdominal breath power inherent with gripping techniques and a twist of the hips. This exercise appears so easy to perform. It is this kind of exercise, however, that requires plenty of prior practice of hip throws.



(ロ)後両肩取り投げ技

攻撃と同時に後の敵と入れ替り、攻撃地点に投げ入れてやる技である。第四巻114参照。



b) Ushiro Ryokata-dori (Both shoulders held from behind) Kokyu-nage

This is an exercise in changing positions with your rear opponent as soon as he mounts an attack and throwing him in the direction of his attack. Please refer to page 114 in Volume 4.



▲ Even held firmly, you can get to his side with relative ease.

▼ がっちり押えられても、ムリなく側面に入ることができる。



(ハ)後両手取り呼吸投げ

体捌きは「後両肩取り」の投げ技と同じである。第三巻128頁を参照し、腰投げから投げ技への変化を合わせて研究して下さい。

c) Ushiro Ryote-dori Kokyu-nage

The body maneuver required in this exercise is the same as in "Ushiro Ryokata-dori" throwing exercise. Please refer to page 128 in Volume 3 for study of the variation from Koshi-nage to other throwing techniques.



(二) 回転投げ

回転投げは口伝にあるように三角(△)に入るが、この方向は多人数掛けの体捌きの理にかなっている。第三巻82頁の口伝を参照し、半身、一重身と合わせて△法にのっとり正しい体捌きを身につけて下さい。



d) Kaiten-nage

As instructed in Kuden, enter triangularly in performing rotary throws. This triangular approach matches the theory of the body maneuver required in handling a group attack. Please refer to Kuden on page 82 in Volume 3 and learn through practice the correct body maneuver based on the Δ method, along with the oblique and reverse triangular stances.



(ホ)胸取り呼吸投げ

相手の肘を取り、側面に入って腰をひねって投げ、背後に抜ける技である。

e) Mune-dori (Lower lapel held) Kokyunage

This is an exercise in taking your partner's elbow for entry to his side, throwing him away with a twist of your hips and getting to his rear.



● 多人数掛け押さえ技

Hold-down techniques against group attack

(イ) 第三教変形技

此方から相手の手を取って第三教でおさえる。多人数掛けで押さえ技を使う事は少ないと思うが、一応例を挙げておくことにする。

この技は多勢の野次馬を背にして前から攻撃を受けた時、その野次馬を次々とすり抜けて後に出るのに利用された「忍者の技」と言われている。この時は野次馬と同じ方向を向いたまゝ、技を掛けることになる。

a) Variation of Dai-Sankyo

Take the initiative in taking your partner's hand and hold him down with Dai-Sankyo. Use of hold-down techniques against a group attack will be rare but some example has been shown here for reference's sake.

This technique is called "Ninja-no-waza" (a technique used by a samurai who mastered the art of making oneself invisible through some artifice and chiefly engaged in espionage activities). It is used when you are attacked from the front with a large crowd of curious onlookers behind you. What you do is pass through the crowd like a whirlwind and emerge behind them. The hold-down technique in a situation like this is executed, with your face in the same direction as the crowd's.



5. 多人数掛けの稽古法

多人数掛けの技も、1対1の基本技、或いは変化技が主体となっていることは、既におわかりいただけたと思う。「多人数掛けの技法」は、主として固体技法により例示した。両手、胸、両肩など自由に、しかも、しっかり持たせて始めている。従って、多人数掛けも適宜、間合いをとって行ってみるのもよいと思う。

更に実戦に近い稽古を望むならば、「掛り稽古」「自由稽古」を充分に行っておく必要があるだろう。

道歌にもあるように、多勢の敵に囲まれたら一人と思ってたたかえという意味は、1対1の体捌きでも攻撃の輪から抜け出せるとい

うことであり、そう考えれば怖けることもあるまいという教訓だと思う。

反面、普通稽古で一人を相手にした場合は、その一人に全神経を集中し、気を奪われるようであってはならない。常に多人数を想い、多人数を処する体捌きを工夫しなければならないのである。そうすることによって、自ずから△法の理がわかってくる筈である。

5. Methods of training against group attack

It should be evident by now that person-to-person basic exercises or variations thereof form the nucleus of techniques against a group attack. These techniques have been illustrated mainly through the medium of solid exercises, which start with letting your partner hold your both hands, chest, shoulders and other parts of your body freely and firmly. It will make for effective and profitable training if you choose various mutual stances as you see fit in handling a group attack.

If you desire practice close to an actual combat, it will be necessary for you to accumulate enough "multi-opponent training" and "freewheeling training".

As previously cited, there is an ode to Aikido by the Founder urging his followers to regard a multitude of encircling opponents as only one opponent and fight that way. I interpret the ode as a lesson that you can get out of the circle of attackers on the strength of person-to-person body maneuvers, thus eliminating a sense of fear.

By the same token, when you are dealing with

one opponent in usual practice, you must not concentrate your attention wholly on him, causing you to be off guard against other potential attackers. You must always suppose that you are taking on several opponents and work out corresponding body maneuvers. By so doing, you will get wise to the theory of the Δ method as a matter of course.

6. 足・腰の使い方

演武会などでよくみかける光景だが、相手が飛び込んで来るのに、此方からも飛びこんでゆくといった動作をする人が居る。逆に相手にしっかり持たれた時は引いて投げている。この体捌きは逆にすべきだと思う。

例えば、壁を背にして押さえつけられた場合、相手を引いて投げることはできないし、退ることも出来ない。こういう状態を考え合わせると、広い演武会場だからこそ前述した光景が見られたのであろう。

しっかり持たれた時こそ側面に踏みこんでゆくべきである。この時、相手の力を押し返すのではなく、左右の肩を上下し、相手の力を流しながら腰をひねって入るようにする。

体捌きは、このように最悪の事態を考え、そこから無理なく抜け出すことができるものでなくてはならない。

さまざまな状態を想定すれば、勿論、一步引いてから腰をひねる場合もある。この体捌きは、相手が飛び込んで来た時に合わせる場合に適しているのである。

いずれにしても「八方切り」或いは「八相の構え」「打ち込み」などの動作により、腰、手、足の関係をよくよく研究、練磨し、投げ技に応用すべきである(第四116~119頁参照)。

6. How to use your feet and hips

At public Aikido demonstrations, we often see a performer make a move similar to his partner's when the latter rushes at him. He is also seen trying to throw his partner by pulling the latter toward him when held firmly. His body maneuver should have been to the contrary.

When, for instance, you are pinned against the wall, you can neither pull your opponents toward you nor throw nor step back. The aforementioned scenes must have been possible just because the demonstration hall was spacious.

Stepping to your partner's side is all the more important when you are held firmly. Under the circumstances, you should not push back his strength but swing up and down your shoulders, twist your hips and effect the side entry, causing his momentum to go astray. The body maneuver required is such that even in the worst circumstances, you must be able to pull out of them without difficulty.

Depending on a situation among many, there, of course, is a case of taking a step back, followed by a twist of the hips. This body maneuver is suited to the occasion when your

partner rushes at you.

Anyway, I urge the readers to thoroughly study the relationship between the hips, hands and feet through such movements as "Happo-giri" (Eight-corner cutting), "Hasso-no-kamae" (Eight-direction posture) and "Uchikomi" (Striking exercise), train these parts of the body and apply them to throwing techniques. (Refer to page 116-119 in Volume 4)



- ◀ しっかり持たれた時は側面に入って投げる。
 ▶ When held firmly, step to your partner's side for a throw.

▼ 相手が飛び込んできたら、引き足で合わせて投げる。

- ▼ When your partner rushes at you, draw your feet back and align them for a throw.



- ▼ 壁を背にして押さえこまれても、相手の力を流して入れ替えることができる。固い稽古をしていればこそ、こういう事態から脱け出すことができる訳だ。



- ▼ Even when pushed against the wall, you can sideline your partner's strength and switch the positions. It is only through repeated solid exercises that you may be able to achieve your escape from such corners.



お わ り に

合気道の至妙な境地を言葉で表現することはなかなか出来ないものである。不可能と言っても過言ではない。そんな訳で、私の教本も写真を主体に見て学んでいただければそれで結構だと思う。多くの個所は皆さんの工夫に待つことにしているのである。

これは良くいえば最も日本的な、伝統ある修得方法であるかもしれない。「技を盗む」「盗まれる」という観念は、古くから日本に生まれたものであり、教えられるよりも盗み取る面白さは格別である。だから総べてを教えられ知りつくせば、興味は半減してしまう筈である。だから私の教本からも、公開した以上は貪欲に盗みとってもらいたいのである。

幸いにも合気道は、昔から「畳一枚あればできる」と言われている。場所がせまければ

狭いなりの稽古が出来るのである。開祖の相伴では、随分せまい場所で実際に受身をとらされたが、その時も、何の不安もなくできたことを今でも忘れられない。畳一枚はおろか、碁盤の上ででもできるのが合気道の技である。

合気道に興味を持っている方は稽古を始められ、既に稽古をさせている方は合気道の奥深さを知るために、又、指導されている方には指導書として、本書が広く稽古の中で活用されることを願う次第である。そして、女性は女性なりに、男性は男性なりに、老若を問わず、合気道を実社会、実生活の中に生かしていただきたいのである。

Concluding remarks

It is hardly possible to express in words the mystically wonderous world of Aikido. Nay, it is no exaggeration to say that the task is humanly impossible. Such being the case, my wish to the readers is almost fulfilled if they can learn something from the series of my books mainly by making a visual study of the photographs carried therein. The books are purposely so designed as to give the readers a freedom to make their own studies on many aspects of Aikido.

In a favorable sense, such learning method is typically Japanese and conforms to tradition. Such concept as "stealing a technique" and "having a technique stolen" were born in ancient Japan. Stealing a technique is far more interesting than being taught one. Therefore, if one is taught everything and knows all, his interest in the art he is pursuing will no doubt diminish to one half. Hence my desire that the readers will avidly steal the techniques unveiled to the public in my books.

Fortunately, Aikido has since olden days been said to be an art "which can be practiced on one tatami mat". Practice can be adjusted to fit any

limited space. While in company with the Founder, I was enjoined by him to perform Ukemi in extremely tight space. I reminisce dearly that I could carry out Ukemi without any uneasiness. Aikido exercises are so structured that they can be practiced even on a "checker-board", not to mention a tatami mat.

I sincerely hope that this book will be used extensively in all phases of practice by the trainees to get an insight into the immeasurable depth of Aikido and also by the instructors as an instrument of guidance. I also hope that the book will inspire those who are interested in Aikido to take up the art. I will be most delighted to see male and female trainees of all ages to bring Aikido profitably into their social and private lives in their respective ways.

附 錄

APPENDIX

座談会 — 開祖の生活と教え

開祖植芝盛平翁が岩間に移られた昭和16年頃は、非常に物資の乏しい時期であった。そのような状況下で、開祖は神にお仕えし、合気道を完成すべく日夜修業に明け暮れていた。

この座談会は、当時のもようをありのまゝに伝えるべく、開祖に師事し、開墾や畑仕事を手伝った方々にお話を伺ってまとめたものである。出席者は茨城道場長・斉藤守弘 8段（昭和21年入門）、同夫人、磯山博 7段（23年）、茨城道場理事長・新妻一雄氏（27年）、深作昭五郎 2段（27年）、理事・大越光男 3段（30年）、理事・藤枝一弘 3段（30年）、生天目武 2段（29年）、野村貞衛 3段（31年）、石井万博 2段（33年）の皆さん。司会は本書編集人・

菅原鉄孝（35年、5段）である。

司会：本日はお忙しい中をお集り下さいましてありがとうございます。今日は「開祖の生活と教え」と題し、皆さんが開祖に接して感じておられた事を、卒直にお話しただきたいと思います。開祖に師事され、稽古時間内のことはもとより、生活の中で受けた教えは非常に大きいとおもいます。その辺のところを期待するわけですが、先ず大先生にお会いした時の第一印象から話していただだけませんか。

斉藤：大先生の目がピカーッと光ったことですね、忘れられません。

Roundtable Meeting Regarding

THE FOUNDER'S LIFE AND PHILOSOPHY

In and around 1941 when Old Master Morihei Uyeshiba, Founder of Aikido, moved over to Iwama, Japan was suffering from an acute shortage of goods. It was in those circumstances that the Founder served God and devoted himself to training day and night, putting the finishing touches to Aikido.

The purpose of this roundtable meeting, attended by those who were disciples of the Founder and helped him with opening the ground and farming, was to give a graphic account of his life at that time. Present at the meeting were eight-dan (grade) holder Morihiro Saito (Year of initiation: 1946), Master of Ibaraki Dojo, Mrs. Saito, seven-dan holder Hiroshi Isoyama (1948), Kazuo Niizuma (1952), Chairman of Board, Ibaraki Dojo, two-dan holder Shogoro Fukasaku (1952), three-dan holder Mitsuo Ohkoshi (1955), Member of said Board, three-dan holder Kazuhiro Fijieda (1955), Mem-

ber of said Board, two-dan holder Takeshi Nabatame (1954), three-dan holder Sadae Nomura (1956) and two-dan holder Kazuhiro Ishii (1958). The discussions were led by five-dan holder Tetsutaka Sugawara (1960), editor of this book.

Sugawara: In opening the meeting, I want to thank you for taking time out of your busy schedule to be with us today. The theme of the meeting is "the Founder's Life and Philosophy". I would expect you all to talk freely about the impressions you had during your association with the Founder. You must have had most valuable lessons from the Founder while you studied under him not only during the practice hours but also at other times of the day. The readers will be anxious to hear your stories. Will each of you please begin with recounting your first impressions of the

大越：普通の人ならちょっと見られても、射すくめられるというか、あの目は（此方から）見ていられませんね。

磯山：誰でも眼光のするどさというのは云いますよね。その反面、非常にやさしい目をしているんですよ。最初はキラッとあの目に刺されるような気がする。しかしね、教えを受けているときは、人を包むような目ですよ。それは直に接してみないとわからない。生れてきた子供の目のようですよ。

大越：それは道場をはなれた場合でしょう。道場の中では……。

磯山：いや、道場の中もそうでしたよ。外でも瞬間的にパッと見たときの目はすごい。

大越：道場の中での目はすごいね。特に剣を持ったときなんかは物凄い。

司会：深作さん、如何ですか。

深作：第一印象じゃないんですが、板の間で

座り技の稽古をしたことが印象に残っていますね。ひどい稽古でしたから。

司会：ありがとうございます。皆さん一緒に眼光のするどさを第一印象に上げられるようですが、各道場に飾ってある写真からも、それは判るような気がしますね。ところで皆さん、入門は今のよう簡単に書類を出せば許されるという状況でしたか？。

深作：当時は誰でも入門できなかったですね。紹介してくれる人がいて初めて許されるという具合です。

斉藤：岩間は今でも紹介されて来る人が殆んどです。昔は便所掃除から修業を始めるから、弟子として務まるかどうかは本人次第です。特に内弟子に入る人なんかは。

司会：今は入門する前に見学をして、これなら続けられそうだと思うと入門する。

斉藤：入門を許さぬ者には、例え見学でもさ

Great Master in your encounter with him?

Saito: My unforgettable impression was that the Great Master's eyes literally gave out a flash.

Ohkoshi: We can look ordinary people full in the face but the eyes of the Great Master were too piercing to stand a gaze.

Isoyama: Everybody talks about the sharp glitter of his eyes. He had, on the other hand, very tender eyes. At first, his eyes would glitter and seemed to have a stabbing effect on the beholder. But when he was giving a lesson, his eyes would soften and appeared to wrap his trainees with humane warmth. This sort of feeling is not understandable unless one was directly in contact with him. His eyes were like those of a newly born babe.

Ohkoshi: I presume that such look of his was observable only outside Dojo. It must have been different within Dojo.

Isoyama: No, it was not so. Curiously enough, there were moments outside Dojo when his eyes would flash and become awe-inspiring.

Ohkoshi: My impression was that his eyes were austere within Dojo. They assumed a dreadful look particularly when he had a sword with him.

Sugawara: How about you, Mr. Fukasaku?

Fukasaku: Apart from the first impression, what

impressed me most was sitting exercises on the wooden floor because those exercises were so painful.

Sugawara: Thank you for your highly revealing comments. Everybody seems to agree that the piercing eyes of the Great Master were most remarkable at the first encounter. His portrait picture displayed at each Aikido training hall lends credence to such first impressions of yours, doesn't it? By the way, was admission into Aikido as easy at that time as now? As you know, nowadays all an aspirant needs to do for admission is submit a written application.

Fukasaku: Not everybody was admitted at that time. Admission was possible only through introduction.

Saito: Even now at Iwama, almost all applicants visit us through introduction. In old days, training began with cleaning up the toilets of Dojo. Whether or not the applicants would prove to be accepted trainees, particularly those to serve their apprenticeship with the Master, was up to them.

Sugawara: Would-be applicants nowadays first watch how training goes and apply only after deciding that they probably can stand it.

Saito: The Great Master would not allow those

せません。「技を盗まれる」と云って。
だから多勢を前にした演武は好まなかつたようです。

深作：都会からわざわざ来る人でも、紹介者がいなかったら入門できないんです。

司会：素性のわからぬ者には……というわけですね。きっと悪用されることを用心したんでしょね。

当時の開祖の生活ぶりはどんなものでしたか。

斉藤：大変に質素です、すべての面で……。

朝は5時起き、祭日は3時です。それから道場内の神前と合気神社に参拝しますが、これは2時間近く掛る。それから朝食をすませ、畑仕事に出るんです。稽古は夜です。

藤枝：私の家は道場から1きはなれていますが、大先生の祝詞が聞こえてくることがありました。

undesirable for admission even to watch his performances for fear that "his techniques may be stolen". Apparently, he didn't like to demonstrate his skills in the presence of a large groups of people for such reasons.

Fukasaku: Even those who came to visit all the way from faraway cities were not admitted unless they had somebody to introduce them.

Sugawara: The reason must have been that access to Aikido should be denied to strangers. The Great Master presumably was too cautious to run the risk of his skills being used for evil purposes. What was his life like at that time?

Saito: He was living a plain life in all aspects. He arose at five in the morning on ordinary days and at three on feast days. He would then pay his respects at the altar within Dojo and the Aiki Shrine. The morning ritual lasted nearly two hours. Following breakfast, he would work out in the fields. He addressed himself to Aikido training in the evening.

Fujieda: My house was about one kilometer away from Dojo. While at home, I could sometimes hear the Shinto prayer recited by the Great Master.

Fukasaku: Since there was no hall of worship at that time, disciples scrambled for a chance to take off the Great Master's "haori" (a Japa-

深作：あの頃は拝殿がなかったから、弟子は円座（藁草で編んだ円い敷物）を持って大先生が座る所へ急いで敷く。そうしないと大先生は砂利の上に正座してしまわれる。弟子は競争でしたね、羽織をぬぐ者、座布団を敷く者……。

司会：当時は道場に大先生は住んでおられたんですか？

斉藤：大先生の住居は合気神社の横の方でした。道場に住むようになったのは、暫くしてからです。

司会：大先生の敷地は2万坪を越えるそうですね。

斉藤：あの頃はクヌギ林ですから、道場や畑は探さないと判らないぐらいでした。

司会：大先生は道場まで毎日通っておられたんですね。

磯山：雨の強い日でも高下駄をはいて……。今日は来られないだろうと思って道場に

nese half-coat) and lay "enza" (a round cushion woven from rushes) on a spot he was supposed to sit. Otherwise, he would have sat squarely on the gravel.

Sugawara: Was the Great Master living in Dojo then?

Saito: He was living at one side of the Aiki Shrine. He moved to live in Dojo later.

Sugawara: The Great Master's residence is reported to cover a ground of more than 20,000 tsubo.

Saito: The ground was thick with "kunugi" (a kind of oak) forests at the time, so we had some difficulty in locating Dojo and the farm.

Sugawara: I understand the Great Master plied between his residence and Dojo every day.

Isoyama: Yes. Even on days when there was a heavy rain, he appeared at Dojo wearing a pair of clogs with high supports. Sometimes I came over to Dojo, strongly doubtful whether the Great Master would be there for weather and other reasons, only to find that he was there. Without being told, I learned a lesson that an instructor should never take a day off on one excuse or another.

Saito: The Great Master once exploded upon hearing the sound of Ukemi (rolls and somersaults in defense) when he arrived at Dojo,

来てみると、ちゃんと来ておられる。教える立場の者が休んじゃいけない、ということを自然に教わりました。

斎藤：大先生が来られる時に受身の音が聞こえたら、「お前達は勝手に稽古しておる。今日は教えん」と云って怒られたことがあります。兎に角、気性が烈しい。

ある時、中学生が懐中電燈をつけて道場に通って来ると、「毎晩通ってくる道を、懐中電燈つけなきゃ歩けんのか！」と叱りつけたこともあります。「昔、侍は他人の家を訪ねる時には、フイに飛び出ることがあるから、玄関先には石がある、植木があると見極めてから入ったもんじゃ」。さあそれからは懐中電燈は点けられなくなった。(笑い)

司会：暗闇にも目をならす修業ですね。

斎藤：大先生は用心深いですよ。道を歩いていても肩を張らず自然に歩くとか、座礼

の時も。礼儀屋さんの礼じゃない。人前を通ると失礼と云われるが、武道家の場合は失礼ですまない。足を払われるからです。必らず礼儀作法と用心が一体になっている。それが武道家の礼儀ですよ。だからお伴していて、大先生の右側を歩いて怒られたこともあります。「弟子は左を歩け！ 何かあった後、右手を封ずるな。お前を守るのは師匠だ」。時にふれ、折にふれ厳しい言葉が出てくるんだ。

磯山：道場に一步入ったら無駄口はきけなかった。「お願いします」「ありがとうございます」って云うだけよ。あとは笑ったりも一切できなかった。

司会：質問なんかは勿論できない訳ですね。

斎藤：大体、武道に質問なんてあり得ないと思ったもね。此方がやってできない時は「それは、つまりこうじゃ」と云ってパッパッとやってしまう。何とか見よう

saying: "You are practicing without leave. I won't give you a lesson today." This episode attests to his fiery temperament. Here is another interesting episode. When a high school student trainee flashed his way to Dojo at night, the Great Master thundered: "You should be ashamed of using a flashlight on the beaten track." The Master went on: "A samurai of olden times, when visiting a stranger's house, made a point of surveying the landscape of the premises, such as stones and garden trees in front of the entry hall, prior to being admitted to guard himself against a surprise assault." His expostulation was a shock to us because it meant a ban on the use of flashlights. (Laughter)

Sugawara: It is an exercise in getting your eyes used to darkness, isn't it?

Saito: The Great Master was extremely cautious. His cautiousness was evident in the relaxed, natural manner of his walking and also in his sitting bow. His bow was totally different from that of a stickler for manners. It is considered a bad manner to pass in front of the other party. In the case of a martial expert, however, the implication is deeper than that because if he does so, he gets tripped in a hostile environment. Courtesy

inherent with a martial expert is always integrated with cautiousness. I was once scolded for walking on the right side of the Great Master while accompanying him. He snapped: "A disciple is supposed to keep left while walking with his Master. Don't block the Master's right hand in an emergency. It is the Master's duty to protect you." Severe words were uttered by the Great Master on a number of occasions.

Isoyama: No idle talk was permitted once the trainees entered Dojo. "Let's start" and "Thank you" were the only conversation allowed within Dojo. Laughing and other human emotions were denied while training.

Sugawara: No questions were permitted, I assume?

Saito: We were led to believe that there can be no questions in the world of martial arts. Whenever we were at a loss what to do with a certain technique, the Great Master was quick in coming to our aid and demonstrated the technique right on the spot with a comment: "Just watch how I do it." In such a case, we would crawl about Dojo trying to pinpoint the secrets of that technique.

Although questions were discouraged, the trainees, once admitted, could benefit from

と道場の中を這いずり回るわけですよ。
そんな時は……。

只ね、質問できない代りに、一旦、入門すると一人々々手をとって親切に教えてくれました。

磯山：何人来ようとね、全部の人にその技をやってくれた。大人も子供も平等に。

司会：言葉で説明するんじゃなくて、身をもって示してくれたんですね。

深作：胸取りの時に、大先生のヒゲをつかんでしまうので困りました。直接、稽古台になってくれたから……。 (笑い)

藤枝：^{わたし}渡引さんが強引に技をやったんだ。そうしたら大先生が側に来て、「君々、この子はね、わしの身体と造りが同じなんだ」と云って止めてくれました。(笑い)

斉藤：決して無理な事はさせなかったね。しかし、「技は一分一厘くるっても技にならない」と云って厳しかった。それに初心

者が来ると基本技をつき合わされるでしょう。あれが良いんですよ。

司会：基本を何遍も繰り返すことになるからですね。先程、深作さんは板の間で稽古されたと云ってましたが……。やはり開祖も……。

斉藤：畳を敷くのはお祭りの日だけです。それも神前に3畳だけ……。

深作：板の間で1週間座り技を続けるとひどいもんですよ、膝がむけちゃって。膿んで板の間にくっつくし。大先生の話しが長くなると、立ち上った時にそれがはがれるんです。

藤枝：稽古着の膝頭は何回も修繕するから、座布団みたいになった。

司会：それでよく稽古を続けられましたね。

斉藤：稽古前に木剣の柄で、出た針を打ちこんでおくんです。だから入門者は長続きしなかったね。

kind and personal instruction from the Great Master.

Isoyama: No matter how many trainees showed up, the Great Master would demonstrate for every one of them — adults and children alike — how to execute a given technique.

Sugawara: In other words, instead of explaining in words, the Great Master personally demonstrated his performances, didn't he?

Fukasaku: The Great Master condescended to practice personally with me. In Mune-dori (Lower lapel held) exercise, however, I was embarrassed because I was liable to take him by the beard. (Laughter)

Fujieda: Mr. Watahiki was once attempting a forced technique on me. Upon seeing this, the Great Master moved over and stopped the attempt, saying: "Listen, my friend. Don't manhandle this kid since his build is just about the same as mine." (Laughter)

Saito: I recall that the Great Master would not force anything on the trainees. However, he maintained a strict attitude in regard to performance, saying: "The slightest deviation makes a technique ineffective." When beginners joined us in practice, we shared the same basic exercises. That was good.

Sugawara: It was because senior trainees were

bound to repeat basic exercises, wasn't it? Mr. Fukasaku earlier mentioned that he had practiced on the wooden floor. I wonder if the Great Master did the same thing.

Saito: Tatami was laid out only on feast days. Not all over the floor, but only three mats in front of the altar.

Fukasaku: Continuing sitting exercises on the wooden floor for a week was such a tormenting experience. The skin of the knees would peel off, form pus and stick to the floor. The festered skin was detached painfully from the floor when we stood up following a long speech by the Great Master.

Fujieda: The knee cap of the training uniform had to be patched up a number of times and became like a sitting cushion.

Sugawara: It is quite surprising to know that you could endure so much and carry on with the practice.

Saito: Prior to practice, we hammered down the protruding top of nails on the floor with the handle of wooden swords. The beginners were too frightened to persevere long in their practice.

Fujieda: I was on the perennial hall cleaning assignment because of the absence of my juniors. (Laughter)

藤枝：私は、後の人が入って来ないから、いつまでたっても掃除ばかり。(笑い)

野村：とにかくね、痛くても「痛いっ！」て云えなかったね、厳しい稽古でしたよ。

磯山：ひざが痛いでしょう、正座が出来ないんですよ。自然に身体を動かすでしょう。そうすると後から拳骨が飛んでくるんです。先輩は後列だから。(笑い)

斉藤：大先生は技の整理をしておられたから座り技が始まれば、毎日座り技ばかり。それに少しずつ強くなって行ってるんですが、上達につれて技は難かしくなるから、上達した事が判らないんですよ。いつまで経っても「合気道は難しい」という感じです。だからね。外へ指導へ出かける時には、「わしが教えた者は日本一だよ」と云って自信をつけてくれたものです。

司会：当時で演武会をやった事がありますか？

磯山：李王殿下(李成桂、梨本宮家の御令嬢が嫁いでいる)が合気神社大祭にお越しになった折、演武されたのは憶えています。昭和24年7月7日の日ですが……。

斉藤(夫人)：県知事やら町長さんが来て大変でしたね、ほんとうに……。

深作：私は受付をやったんですが、言葉使いが判らなくて困った。だから、しゃべれなかった。(笑い)

磯山：「友末(県知事)を呼べ！」って云われて、あの時はじめて電話を掛けた。(この頃、電話は普及されていなかった)

斉藤：演武会が終わってからドブ Rok をついで回ると、警察やら税務署長は、あっち向いて盃をうけた。(大笑い)

司会：演武会も今のよう一般公開されてたんじゃない訳ですね。よく判りました。稽古の様様をもう少しお聞きしたいと思います。稽古が始まる時は、皆さん緊張

Nomura: It surely was Spartan training as was evidenced by the fact that even if we felt pains, we were not free to exclaim "Ouch!"

Isoyama: The knees hurt so much that we could hardly sit squarely. As a natural relief measure, we would wriggle. Then a rain of fists would descend on our heads from the rear, where our seniors were. (Laughter)

Saito: The Great Master at the time was consolidating numerous Aikido techniques. When his attention was focused on sitting exercises, he would impose on us the repeated practice of these exercises, exclusive of others, day after day. The intensity of the practice would increase by degrees and the techniques to be learned became increasingly difficult in proportion to our increased proficiencies. Such training process made it hard for us to realize that we had made appreciable progress. We have therefore felt all the time that "Aikido is so difficult to master. "The Great Master was aware of our such feeling and used to remind us, when we went out to teach, that "those given firsthand instruction by him are among the best in Japan." Our self-confidence was thus boosted.

Sugawara: Do you remember if any public demonstration of Aikido by the Great Master

was held at that time?

Isoyama: I remember one which was held in honor of Prince Lee Sung-kye (to whom a daughter of the Nashimoto Royal family was married) who visited the Grand Festival of the Aiki Shrine on July 7, 1949.

Mrs. Saito: It was truly a big event, with the Prefectural Governor and neighboring town mayors also attending.

Fukasaku: I was at the reception desk and had trouble using the right language in receiving the guests. I ended up a dumb. (Laughter)

Isoyama: Told by the Great Master to call Tomosue (Prefectural Governor), I used the telephone for the first time in my life. (Telephones were not in wide use at the time.)

Saito: Following the demonstration, I circulated among the guests pouring "doburoku" (raw sake). The chiefs of the local police and tax office took the drinks, turning their back on me. (Peals of laughter)

Sugawara: It is quite clear from the story just narrated that Aikido demonstration at the time was not as accessible to the public as it is today. Now, I want to know a little more about the way training was conducted in former years. When training was ready to start, you must have had a mental strain.

するでしょうね。

大越：皆んなが並んで正座してから、先輩がお迎えに行くんです。その間、(両手をついて)頭を下げ待つんです。ところが20分ぐらい出て来られないこともありました。(笑い)

司会：大変ですね、そんな時は……。

深作：弟子は大先生の前では膝を崩せないけれども、大先生も又、常に正座です。それに足が痛くてフラフラしているのに、稽古に来るとピリッとしていました。

司会：岩間では剣や杖はよく教えられたんですか？大先生は……。

斉藤：岩間では総べて教えてくれました。ほんとうに心を許してくれたんですね。神社の前で私が大学生に剣杖の稽古をつけているのを見て、ニコニコしていました。

磯山：大先生の木剣は凄かったね。ビュンビュンうなるし、気合いは物凄い。気合

を入れてビシッとやらないと決らないものね。

斉藤：試合がない、気合いがない、力がないじゃ情ない。試合は出来ないからやらないんであって、大先生の気合いを聞いた人なら判る筈だ。

司会：今の人は大声を出した事がないから、気合いをかけさせると、最初、恥かしがりますね。

磯山：昔、柔術でもね、気合いがないと云ったんじゃないらしいよ。発声がない。それは気合いがないのとは違うんだ。

斉藤(夫人)：大越さんの息子さんが来た時、おーきな声で怒りましたね。立上ってグルグル回って……。

大越：何か失敗して怒られたことがあったけど、1時間、頭下げっ放しだった。とうとう、ウチの坊主はそのまゝ眠っちゃった。(笑い)

Ohkoshi: When we were lined up in square sitting posture, we would send our senior for the Great Master. In the meantime, we would wait, with our heads down and hands touching the mat. The Great Master, however, sometimes would not make his appearance before us for some 20 minutes. (Laughter)

Sugawara: It was quite an exercise in patience, wasn't it?

Fukasaku: The trainees were prohibited from relaxing their knees in front of the Great Master. He himself always maintained an upright sitting position. He once had sore feet and was wobbly. But he was back in spirited shape again when he picked up the thread of training.

Sugawara: Did the Great Master give you enough lessons in Ken and jo at Iwama?

Saito: He taught us everything at Iwama. He absolutely trusted us. He was all smiles as he watched me give a university student trainee Ken and Jo lessons in front of the Aiki Shrine.

Isoyama: The way the Great Master handled his wooden sword was just terrific. The sword zipped and his yell was amazingly spirited. An effective strike is never possible unless accompanied by a decisive cutting motion with spirit.

Saito: Aikido without a match, spirit and strength degenerates into a pitiful martial art. True, there is no match in Aikido but it is simply because such exercise is out of the question in this singular art. Whoever heard the spirited yell of the Great Master should be able to understand this.

Sugawara: People of today have rarely had a chance to yell. So, when they are told to do so in Aikido exercise, they are too shy in the initial stage.

Isoyama: It seems that lack of utterance, not yell, both of which differ from each other, was in question in Jujitsu of old days.

Mrs. Saito: When Mr. Ohkoshi visited Dojo with his son, somebody made some kind of a mistake causing the Great Master to shout at us all angrily. The Master rose to his feet and circled about Dojo.

Ohkoshi: My son at that time kept his head down for some one hour, during which he was overcome by sleep. (Laughter)

Isoyama: When the Great Master became furious, "shoji" paper screens vibrated.

Saito: He was serene after the angry mood dissipated. He would say: "It was not me but God who was angry. Don't take it personally."

磯山：大先生が怒ると障子がビリビリ鳴るんだから……。

斉藤：怒った後はカラッとしている。「あれは、わしが怒ったんじゃない。神様が怒ったんだ」。悪いと思うんでしょうね。

司会：稽古が始まると1人ずつ手をとって教えたそうですが、指導方法についても自然に身をもって示してくれたんですね。

斉藤：教え方だけどね、ともすると指導専門に走ってしまう。そうなる と単に1時間を過ごせば良い、と云う風になってしまう。指導に当る人は、常に大先生の教えをお手本にして、気を引きしめ、真面目に、親切でなくちゃいけない。習う者が納得するように。

司会：指導者も又、常に修業者の心構えで研究しないと技も曖昧、教え方も曖昧になりますね。私も5段戴いてからは改めて責任を感じます。

藤枝：大先生はね、稽古中、ものすごく気を使っていますよ。道場に出て来れない時は、何をやってるか心配で障子の陰から見ているんです。

斉藤：お疲れの時には休もうとしない。だから「基本だけをやらせて戴きますから、どうぞお休み下さい」と申し上げる。終わってから「こういう稽古をさせて戴きました」とご挨拶に行くと、「判った、判った、足音でどんな稽古をしたか、ちゃんと判った」と云われる。

司会：稽古後の稽古というのもあったように思いますが……。当然、武勇伝も……。

一同：（顔を見合わせてニヤニヤ）

磯山：そんな人も居たようでしたね。（大笑い）それよりも、大先生の稽古が終わってから又、稽古を続けるんですが、更にその後の稽古があった。それは大先生の肩もみですよ。

Sugawara: With the start of the training session, the Great Master is reported to have taught every trainee on a person-to-person basis. He demonstrated his performances for the benefit of his trainees and guided them in a natural manner, didn't he?

Saito: As for teaching methods, instructors are prone to a lack of personal touch. They may tend to feel that their duty is to spend an hour giving lessons in a mechanical manner. Every instructor must always follow the teaching example of the Great Master, which behooves him to be mentally alert, sincere and kind in guiding his students in a convincing way.

Sugawara: I agree that unless the instructor studies constantly with the same mental attitude as his student's, both his techniques and instruction method will become unreliable. After being awarded five-dan, I feel a renewed responsibility in this respect.

Fjieda: The Great Master was exceedingly sensitive to all aspects of ongoing training. When he was not able to participate in training, he would watch it from behind a "shoji" paper screen. He was concerned about what was going on.

Saito: The Great Master would not take a rest

even when he was tired out. I persuaded him to take one by saying: "Please skip the training session and rest since we will confine ourselves to basic exercises." Following the session, I reported to him that so and so exercises had been practiced. His reply was: "I knew exactly what you were doing from the sound of footsteps you made."

Sugawara: I gather that there was unofficial post-training training. Obviously, there must have been tales of bravery. (At this remark, all the attendees looked at each other and grinned.)

Isoyama: There apparently were some who can spin such tales. (Peals of laughter)

The tales aside, we continued on in practice after the training session administered by the Great Master. We had third training, too. That was massaging the Great Master's shoulders.

Mrs. Saito: Mr. Isoyama had that assignment quite often.

Isoyama: No matter how hard I tried to press my fingers against the Great Master's shoulders, the impact appeared only mildly satisfying to him. His comment was: "You have made some progress in issuing forth your Ki these days." He followed it up with another comment: "Your fingers are on the right spot.

斉藤（夫人）：磯山さんはよくやらされたからね。

磯山：こっちがどんなに力を入れて押しても「此の頃、大部気が出てきおったな」て云う訳よ。「ウン、そこそこ、もっと力を出さんか」て云われても、こっちは1回々々全力を出してるんだから。(笑い)

司会：そんな時、大先生が振り返ったりすると、飛ばされるでしょう。

斉藤：稽古が終って帰る途中で、「あ、やった、こうやった」と研究する訳だ。私も最初は通っていましたが、こんなことじゃ内弟子に負けると思って、とうとう布団を持ちこんで道場に住みこんじゃった。時計がないので月光りを朝と間違えて飛び起きたこともあった。

藤枝：私もよく泊りましたね。稽古の後、話しが長くなって遅くなると……。

斉藤：控室の窓下は焼酎の空ビンで山になっ

た。今は自動車で来るから、こんな事は出来なくなったが……。

司会：ところで、大先生はよく開墾をやったそうですが。

斉藤：開墾は好きでしたね。

深作：特別重いクワを作らせてね。

磯山：重いと言えば思い出すが、大先生は金時の腹巻をして、鉄棒で素振りをやりましたね。日記帳に絵を書いたんだが……。

石井：それは私も見ました。

斉藤：畑仕事となると大先生は真先にやられるでしょう。我々は疲れて大変でした。

深作：鍬を持っても、木剣の握りを悟りつつやりましたから、真剣勝負ですよ。

斉藤：力仕事となると大先生は喜こんで掛声をかけたり。

深作：今は機械を使いますが、あの頃は手作業ですよ。

Why don't you massage it harder?" I was at a loss because I was tackling the job every minute with all my might. (Laughter)

Sugawara: Had the Great Master turned his head at that moment, I am afraid you would have been flipped away.

Saito: On the way back home from Dojo I made it a rule to analyze the details of the day's training for study. At first, I was plying between my house and Dojo but finally moved into the latter with bedding to live there. The thought behind the move was that if I had continued to live in my house, I would be outrivaled by those who were living under the same roof with the Great Master. I had no clock with me and there were times when I jumped off the bed, mistaking the moonlight for the light of day.

Fujieda: I used to stay at Dojo rather often after missing the last train because of a prolonged dialogue after the training session.

Saito: The ground under the windows of the ante-room used to be covered with a heap of empty "shochu" (low-class distilled spirits) bottles. Such phenomenon is no longer seen today when quite a few trainees visit Dojo by car.

Sugawara: Incidentally, I hear that the Great

Master took a strong fancy to farming.

Saito: He sure liked farming.

Fukasaku: He had an extra-heavy hoe made.

Isoyama: The word "heavy" reminds me of the fact that the Great Master, wearing a "kintoki" (a baby warrior) stomach band, was engaging in a swinging exercise using an iron bar. I made sketches of this exercise in my diary.

Ishii: I also saw him, practice that exercise.

Saito: When it came to the matter of farming, the Great Master was the first to undertake it. We were exhausted in catching up with his work.

Fukasaku: It was like a fight with real swords when the Great Master held a hoe in his hands because he mentally likened his farm instrument to a wooden sword and handled it accordingly.

Saito: The Great Master was happily engaged in rough work with "yo-ho!"

Fukasaku: Today we use machines but at that time we had to depend on manual labor.

Saito: We had to travel 13 kilometers to get manure and carry it back in a bicycle cart. At one time we were working out in the fields with the Great Master. Noon came but he would not quit for lunch break. We had no

斉藤：肥料を貰うにも13.*の道のりを、リヤカーで運んで来るんだから……。

ある時、大先生と一緒に畑仕事をやってたんだが、お昼になっても止めようとしない、弟子は止める訳に行かないから黙ってやってた。そうしたら段々気嫌が悪くなり、仕事が荒くなってくるんだ。それで尚、恐ろしいから後についてやってた。そうしたら大奥様が「何してるの、御飯ですよ」って呼んだんです。そうしたら大先生は「おう、そうか」とホッとしたように止めた。それで此方もハッと気がついた。

磯山：ご自分からは絶対先に云わないんですね。

斉藤：そう、その気持ちをのみこむまでが大変なんです。

司会：お伴をする時は神経つかうでしょうね。

磯山：汽車に乗る時は、1時間前に駅へ行っ

て待つんです。だから昔でも、1時間前の汽車に間に合っちゃう。

司会：気が早いというか、余融のある行動ですね。

斉藤：席をとる時は進行方向を向かないように取った。石炭が飛んで来て目に入るから。そして足を伸ばして貰ってさすりながら東京まで行ったものです。

藤枝：2～3日お伴をした時にね、大先生が「寝ろっ」と云われるから寝たんだ。そうしたら向うの人に怒られてね。「先生が寝る前に寝る人があるかっ！」てね。
(笑い)

斉藤：大先生が風呂へ入ってから肩をもんで、布団を掛け、枕もとへ鉄扇とハンカチ、チリ紙をおき、電気を消して隣の部屋へ下がるんだ。夜中に手洗いに起きれば、その音で飛んで行って電気をつける。手洗いから出て来たら寝巻のソデを持って

other choice but to follow suit and kept working in silence. Gradually he became ill-tempered and rough in work. We were all the more awe-stricken and continued to plug away. Then a call came from the Great Madam, saying: "Have you forgotten your lunch?" The Great Master appeared relieved to hear this and stopped his work. We learned something with a start of comprehension.

Isoyama: The Great Master would always let others speak first.

Saito: That's right. It took a long time for us to understand his sentiments.

Sugawara: You must have exercised great care when accompanying the Great Master.

Isoyama: On a trip by train, we went to the station one hour before departure time and waited for the train. We were therefore in time for the train leaving one hour earlier.

Sugawara: The Great Master was a sort of person who planned well in advance and did things with plenty of time on hand.

Saito: In the train, I had to take for him a seat opposite the running direction to preclude coal dust from invading his eyes. I asked him to stretch his legs and massaged them all the way on that trip to Tokyo.

Fujieda: When I was on a few day's trip with the

Great Master, there was a time when I went to bed at his bidding. A senior colleague, who invited us, then rebuked me for "going to bed earlier than the Great Master." (Laughter)

Saito: I used to massage the Great Master's shoulders after he had taken a bath, make a bed for him, put an iron fan, a handkerchief and tissue paper at his pillow, turn off the switch and retire to the ante-room. When he arose in midnight to go to the toilet, I would sense that and hurry to his room to turn on the switch. When he was out of the toilet, I would lift the sleeve of his night gown so that he could rinse his hands. Then I would hand him a towel in a flash, turn off the light and return to my room. An escort trip lasting four to five days reduced my weight by some 7.5 kilograms.

Sugawara: I understand that the apprentices had no breathing spell.

Saito: I had a perplexing experience. Someone had presented the Great Master with "geta" (a pair of clogs). When I saw it as I was going out with him, I found that his "geta" happened to be identical to mine. The following morning at an inn in Nagoya, a maid put the two getas side by side on the platform in the entrance hall. The Great Master, unwittingly and with-

手を洗う。パッと手拭いを出す。そして又、電気を消して自分の部屋へ戻って来るんだ。4～5日お伴すると2貫目ぐらい体重が減ったね。

司会：内弟子ともなると神経を休める時がないですよ。

斉藤：困ったこともあった。大先生が誰かから下駄を貰ったんだが、お伴で出掛ける時に見たら、計らずも同じ下駄なんだよ。

それで名古屋の旅館で女中が、朝、敷台に2足並べて出したんだ。大先生はサッと私の下駄をはかれた。鼻緒がゆるんでるんです、私の方は…。それで「大先生、それは私の方でございます」と云ったら、「バカ者 師匠と同じ下駄をはくやつがあるか！」って怒られた。私は即座に自分の下駄に万年筆のインクを振りかけて「先生、このようにしておきます」と云ったら「よかろう」って気嫌を直し

てくれたんです。

一言、女中に云っておけばよかったんだが、気をつけても、気をつけても、こういうことがあるんですよ。

司会：気性が烈しかったですからね。

斉藤：分れ路になれば、気の向いた方へパッと行ってしまわれるし。「先生、違います」と云って亦、怒られる。

司会：いやが上にも弟子は気を配るようになりますね。大先生の教えはその辺にあるんでしょうね。

斉藤：「むすび」とか「合せ」とか、特殊な武道は生活に触れることが絶対的な要素だ。

司会：稽古も説明なしで「つまり、こうじゃ」で、やって見せるだけ。

大越：技の説明はないけど、話しは長かったね。稽古は20分ぐらいで終わって後は話しの時もあった。

out hesitation, slid his feet into my geta. I could tell the two clogs apart because mine had a loose thong. I thereupon reminded him that what he had put on was actually mine. I was chided then and there. He retorted: "You fool! How dare you use geta identical to your Master's." I immediately rained fountain-pen ink on my geta and said: "Master, my geta now looks different." "That does it," responded the Great Master. His good humor returned. I feel I should have given the maid a word of warning in advance. Incidents of this kind occurred no matter how careful I tried to be.

Sugawara: He certainly had a stormy temperament.

Saito: At the crossroads, he would choose the way as his mood carried him. When I brought his attention to the fact that he had taken the wrong direction, he would disapprove me in an angry voice.

Sugawara: I should imagine that it was all the more necessary for the disciples to be as attentive in detail to their Master's needs as possible. That presumably was what the Great Master had intended by way of teaching them his philosophy of life.

Saito: It is absolutely essential that a singular

martial art with such elements as "musubi" (tieup) and "awase" (coordination) come into contact with the facts of life.

Sugawara: I recall that the Great Master did not believe in explaining in words during practice but simply demonstrated a technique saying: "See what I mean?"

Ohkoshi: The Great Master refrained from explaining techniques but sure enjoyed rather long-winded speeches. There was a time when training was cut short in about 20 minutes, with the rest of the session taken up for his speech.

Isoyama: I was a junior high school student then and couldn't make head or tail of what he was talking about. It is rather recently that what he was saying then began to make sense to me.

Saito: That's because many of his talks were about religions subjects.

Isoyama: During his speech, when my legs began to get sleepy, the Great Master would summon me without advance warning. I tried to rise to my feet but fell with a thud. (Laughter)

Saito: Wherever the Great Master went outside Dojo, he would demonstrate his skills only after he was asked questions. No matter how

磯山：中学生の頃だから聞いていても全然わからない。それが最近になって少し、わかりかけてきた位です。

斉藤：宗教的な話しが多かったからね。

磯山：足がしびれる頃、話しの最中にヒョイと呼び出される。パターンと倒れちゃってね。（笑い）

斉藤：外部へ出掛けても、質問されるとやって見せるんだ。何処ででも……。しかし、どんなに狭くても怪我をさせるようには投げない。安心して受身が出来た。

磯山：よく大先生は木剣を持って「打って来い！」と云うことがあったでしょう。打って行こうと思って振りかぶると剣先が喉に来ている。打てない。「わしの子供と同じなんだから、ケガをさせることはないから打って来い」という訳だ。どんなに早く振りかぶっても、必らず一度は喉元に剣が来ていた。

limited the space was, he would never throw his partner in such a way as to cause injuries. Ukemi was possible without fear of getting hurt.

Isoyama: As you probably remember, the Great Master would often tell us to strike at him, with a wooden sword in his hands. As we swung our sword overhead in an attempt to strike, the tip of his sword was already at our throat. We were held at bay. He would say: "Don't hesitate to strike at me. I can assure you that I'll not inflict an injury on you since I regard you as something like my son." No matter how fast we tried to swing our sword upward, the tip of his sword would always be poised against our throat ahead of us.

Sugawara: Was there a monthly tuition fee system at that time?

Fukasaku: No, there was no such system.

Niizuma: Instead of such fee, we supplied the Great Master with vegetables we grew, for instance.

Saito: Such supply was a great help because we were short on food at that time.

Sugawara: What made the monthly tuition system come into being?

Saito: The disciples got together, discussed and agreed on the necessity of raising funds for

司会：月謝なんかはその頃どうされていましたか？

深作：月謝というのはなかったんです。

新妻：野菜が出来れば差し上げたり……。

斉藤：あの頃は随分助かりましたよ、食べる物がなかったから。

司会：月謝をおさめるようになった動機は何ですか？

斉藤：硝子を割ったり、障子を破いたり、壁が落ちたりで、その修理の為に弟子が話し合って決めたんです。

司会：月謝は修理費という訳ですか。

生天目：神前に缶をおき、各自それに入れて帰るんです。

石井：大先生に直接お渡しできるような雰囲気じゃなかった。「わしや、お金が欲しくて教えてるんじゃない」と云われますから。

司会：昔を振り返ってみて、皆さんどのよう

the repair of broken windows, torn paper screens and crumbling walls.

Sugawara: In other words, monthly fees took the form of repair expenses, didn't it?

Nabatame: We put a can in front of the altar and dropped our contributions into it as we left Dojo.

Ishii: There was no right atmosphere in which we could hand money to the Great Master in person. If we had done that, quite predictably, he would have said: "I am not teaching you for money."

Sugawara: As you look back on your life at Iwama, how do you feel now? Do you recall it with a bitter memory?

Saito: I don't have any bitter memory.

Other attendees: We agree. We rather recall that past with a dear memory.

Sugawara: Mrs. Saito, you served the Great Madam with unstinted devotion. Could you describe her temperament in a few words?

Mrs. Saito: She was the sort of person who was never satisfied unless she cleared away today's work within today even if it meant her sitting up until midnight.

Fukasaku: An ordinary person would have found it totally impossible to serve the Great Madam as attentively as Mrs. Saito.

に感じますか？辛かったですか？

斉藤：辛かったと言う思いはありません。

一同：先ず無いですね。懐かしくなることはあっても……。

司会：斉藤先生の奥さんは、大奥様に非常によく仕えておられましたが、大奥様の気性は一口に云ってどんなでしたか？

斉藤（夫人）：夜中でも、今日のことは今日片付けなければ気が済まない人でした。

深作：奥さんのように、普通の人ではとてもお仕えできなかっただろうね。

斉藤（夫人）：365日、挨拶に出るでしょう、だから実家に帰ることも出来ないし、行っても日帰りです。大奥様のことが頭から離れたことがないんです。

司会：子供が生れるその日まで畑仕事を手伝ったりしていたそうですね。

斉藤（夫人）：弟子の女房と思ってるから、当たり前だと思ってました。

Mrs. Saito: I was supposed to pay my courtesy calls on the Great Madam every day for 365 days, or the entire year. This custom made it impossible for me to return to my parents' house and stay there overnight. The Great Madam never left my mind.

Sugawara: Mrs. Saito, you are said to have assisted in farm work until the day of your giving birth to a child.

Mrs. Saito: The Great Madam took that for granted because I was the wife of a disciple of her husband.

Isoyama: Those apprentices who were received with favor by the Great Madam could enjoy a longer and happier stay at Dojo. It was easier for them to serve the Great Master.

Saito: It was such a busy life, though. While we were still working on an assignment, a few more assignments were thrust on us without an interval.

Sugawara: More than five years have passed since the demise of the Founder and his spouse. In concluding this meeting, I would appreciate your telling us briefly what, as disciples of the Great Master, you propose to do in the future.

Isoyama: I feel we should hand down as a tradition the lessons taught us not verbally but physically by the Great Master in daily

磯山：内弟子でもね、大奥様に気に入られれば長く居れた訳ですよ。大先生には仕えられるけれどね。

斉藤：ひとつの仕事をやっている中に、もう2つ、3つの仕事が命ぜられてるんだから。

司会：開祖ご夫妻が亡くなってから5年以上になりますが、最後に、いわゆる弟子として、これからどういう事をすべきか、簡単にお聞かせ願いたいのですが……。

磯山：大先生が言葉で云々したことではなく、身体で日常の中で教えてくれた事を、それを伝統として伝えてゆくという事です。それと、正しい合気道というものをね、後世に伝えるのが、我々に与えられた義務じゃないでしょうか。自分の都合のよいように、自分の生活の糧か、利益の為だけに、合気道を指導して行っではいけないと思いますよ。

司会：技を正確に伝えることも難かしいこと

life. I also believe that it is our duty to hand down to posterity Aikido in its correct form. We should forbid ourselves from teaching Aikido for the sole benefit and gain of our life, thus suiting it to our convenience.

Sugawara: It is difficult to hand down Aikido techniques accurately. More difficult is the task of communicating the day-to-day precepts of the Great Master.

Isoyama: It's a challenging job but if we abide by these precepts and keep them alive in our daily lives, we should be able to communicate them to children and Aikido trainees as a natural consequence.

Saito: We should never forget the Great Master. If we lose our respect for him, his words for our edification will be forgotten altogether. Another point I want to make is that instructors should not glorify themselves in their usual talks but should rather closely observe how their trainees perform in a demonstration arena and use the findings as food for thought. Good instructors do not deserve that credit unless they know how to make their trainees stronger.

Isoyama: What we heard from the Great Master more than 20 years ago could only become understandable when we awaken to a sense of

ですが、日常の教えを伝えるのはもっと大変ですね。

磯山：大変だけれども、我々も又、日常の中に生かしてゆけば、自然に子供や弟子に伝えることは出来るでしょう。

斉藤：大先生を忘れぬ事。大先生に対する尊敬の念を失なったら、教えの言葉もみんな忘れてしまいます。

それにね、普段りっぱなことを云わずに、演武会なんかでの弟子のやることを見て、反省の材料にしなければならない。

弟子を強くしなけりゃ良い指導者とは云えないからね。

磯山：20何年か前に聞いた事も、自分で合気道を正しく伝えてゆかなきゃならないという義務感を感じた時に、初めて判るんじゃないかな。

司会：合気道の真の普及は、単に人口を広めることじゃなくて、内容が問題になる訳で

すね。

斉藤：そのとうりです。

司会：お話しは沢山あると思いますが、本日はこの辺でうちきらせて戴きます。どうもありがとうございました。

duty to hand down Aikido unerringly.

Sugawara: A mere increase in the number of trainees does not mean the true popularization of Aikido. What really counts is the quality of the Aikido population.

Saito: Exactly.

Sugawara: I know we can never exhaust our topics but time is running out and I wish to close the meeting now. Thank you again for your participation and informative remarks.

編集後記

編集を終って改めて感じられることは、実技の数が非常に多いことである。私も合気道を修業する身であり、出来るだけ間違いなきよう編集前には繰り返し繰り返し、実地に試してみた。その意味では大変勉強させていただいた訳で、心から厚くお礼を申し上げるものです。

また、多数の教本も既に出回っており、各師範の技も参考にさせていただきましたが、それぞれ名称や技に相当の違いがあり、今後の合気道に残された課題を見る思いがしたことも事実です。少なくとも基本的な技については名称を統一し、合気道を広く普及させる上で、混乱を生じさせぬよう配慮すべきではなかろうか。そんな訳で編集上の問題点については、著者と協議を重ね、あまり前例にこ

だわることなく進めることになったが、願わくば、本書の刊行を契機に、植芝先生を中心に各師範、及び関係者の話し合いの場が生まれることを期待するものです。

1975年10月14日

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Editor's post-makeup note

October 13, 1975

Following the makeup, a thought struck me anew that Aikido involves exceedingly numerous techniques. I am myself a devotee of Aikido and tried out those techniques for a countless number of times prior to the makeup to ensure that no inaccuracies occur. In that sense, I was blessed with a valuable opportunity to study Aikido in all its aspects, for which I am most grateful.

A number of Aikido manuals are already in circulation and I took the liberty of studying for my reference the techniques demonstrated by the licensed instructors in these books. I noted considerable divergencies in the names and substance of some of the techniques taken up. I must confess that such discordant note is indicative of a task which remains to be undertaken in coordinating Aikido in the future. I cannot help thinking that care should be exercised to standardize the names at least of the basic exercises and thereby eliminate confusion in widely popularizing Aikido. With such thought in mind, I held a series of consultations with the

author regarding points at issue in connection with the editorial makeup. We both agreed to proceed with our scheme without being bound by the precedents. It is my fervent desire that publication of this book will provide the necessary stimulus to efforts to create a forum of dialogue among the licensed instructors and other people concerned with Aikido, with Master Uyeshiba as head of the group.

Tetsutaka Sugawara
Editor and publisher

検 印
廃 止

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第二巻

組太刀、組太刀変化技、太刀取り、組杖、杖取り、杖・体術の理合、杖・剣の理合など、主に武器の技。180頁。

第三巻

呼吸法の変化、基本技の変化、変化の態様の三部に分け、体術の変化技を無限に発展させる基礎を明らかにする。口伝入り。 140頁。

第四巻

片手取りの変化、肩取りの変化、胸取りの変化など、武産合気といわれる所以を説く。八方切り、および指導者向けの返し技を順序だてて掲載。荒技と当身についてもふれる。 166頁。

第五巻

合気道の本質と現状を述べ、伝統的合気道の稽古法を三段階——固(基本)体・柔体・流(気)体——に分けて例示する。間合いによる変化と多人数掛けの技法も説く。 148頁。

合気道 8ミリ映画 (カセットテープ付)

合気剣法

剣—その(1)
剣—その(2)

合気杖法

杖—その(1)
杖—その(2)

合気道体術

体術—その(1)
体術—その(2)

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